

THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY FRANCIS F. BROWNE. Volume XXXII. No. 383.

CHICAGO, JUNE 1, 1902.

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1804-5-6

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THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 333. JUNE 1, 1902. Vol. XXXII.

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THE NOVEL OF AMERICAN HISTORY.

Many are the Cassandra voices of to-day, foretelling decadence and doom to the historical romance. Each new novel of problem or temperament is heralded as that long-awaited giant that shall overthrow the tenacious yet shrivelled race of historical romancers and hurl them from their vaunted throne in the reading-world. Meanwhile, undisturbed by the maledictions and prophesies, authors continue to write at maximum soul-sapping speed, and publishers continue to announce "fifty thousand copies sold ten days before publication."

There are strong indications that reaction from this mercantile excess, this flamboyant advertisement of wares of the brain and fancy, must come as a relief to the judicial and scholarly reader. No one would deny that among the much-advertised and widely-read novels of the last five years a few have that intrinsic grasp and vital portraiture of mien and soul that will gain for them a place among the potent and representative books of the age. Despite such concessions, however, one must also admit that there are scores of volumes appearing annually, announced with glaring headlines, whose only claim to favor is in the dangerous and alluring appeal to overstrained imagination or neurotic passion. Such novels, fortunately, become literary comets, and their effect is soon obscured.

Amid many inferior and sensational ventures, products of clever ambitions rather than sincere literary expression, the historical novel has yet reestablished itself upon the higher planes of fiction, and, through a few worthy volumes, has proclaimed the sanative and energizing influence of this form of fiction, until it has reached a steadfast response unrivalled since the days of Scott and Dumas. Whatever may be the decrease in the astounding sales of historical fiction during the next few years, whatever may become the next dominant literary fashion, it is safe to affirm that the historical novel, which has sincere purpose and literary power, has again attained a sure rank in contemporary literature. Previous to the last half decade, this literary type had endured disfavor for more than a quarter-century. After the works of Scott, Bulwer, and Cooper, the historical fiction, with few exceptions, was poorly executed and little read. In 1889, Mr. William Sharp, in a criticism upon one of the exceptional novels of this class, Hardy's "Passe Rose," admitted its skilful workmanship, but added, "The historical novel is at low ebb." He made the prediction that this desuetude was permanent, and that neither scholars nor uncultured readers had further need of this "hybrid" form. And yet the need and response came as a healthful reaction from novels of extreme morbid

realism, or elemental local tales, whose simplicity at first pleased, then satiated, the reading world. A demand was created for more virile imaginative forms, and, in revival, appeared the novel of action, with two distinct literary expressions, — first, the novel of contemporaneous work and heroism, exemplified by Mr. Kipling, Mr. Hopkinson Smith, or Miss French; and second, the historical romance that has reestablished its rightful claim.

In no country has this form of romance met with more extravagant and long-lived favor than in America. Moreover, while old-world scenes in new panoramas have commanded ready sale, while Stevenson and Weyman, Galdos and Sienkiewicz, have been favorites, while the daring and zest of such a story as "The Helmet of Navarre" has received passing plaudits, yet the primal interest has centred about romances of national history. Though occasional critics attributed the new patriotism in literature to the war with Spain, yet its manifestation preceded this national event and has a more logical and sequential growth. It is akin to the changes in moods and tenets of life and letters during the last century. The parity of realism and picturesqueness is typical of the present age and has found special illustration in history and fiction. While readers make adroit synthesis of cause and result, while they trace the philosophy of great world-movements, they no longer welcome detailed philosophical methods by historians or fictionists. Buckle and Hallam are still classic, but the scenic historians, Carlyle and Froude, Fiske and Parkman, represent the present-day attitude toward the past. Our democratic age has no desire to see characters "strut across the stage," or "step out from history's pages"; we are anxious to know the true man, stripped of his insignia. Perhaps our characteristic unreserve, which often borders on irreverence, has never been so well expressed as in the semi-satirical lines of Halleck, descriptive of the early democratic traits of his countrymen who

"Would shake hands with a king upon his throne,
And think it kindness to His Majesty."

The historical romancer is confronted by a serious problem in portraiture of historical characters; in many of the more recent and most artistic novels, as in the best work of Scott and Cooper, the leading historical persons are in the background, not before the constant glare of the foot-lights. The more prominent characters in the story are fictitious or lesser-known to history. The skilful introduction of real historical heroes in minor rôles is a strong and safe method of emphasizing the atmosphere. To make this scenic quality vivid, to reveal a creative and, at the same time, a relevant imagination, constitute the essential aims of the historical novel. The reader may easily gauge the writer's scholarship by his success in attaining a true pictorial atmosphere. Droll anachronisms are found in some of the most popular fiction. To

carelessly mingle history and fiction, in the setting of the story, is dangerous; the reader of such stories, found among the most popular works of Scott and Bulwer no less than later writers, often carries through life delusions on important events and periods of history.

Some recent novels and dramas of American history have done gross injustice to real persons and scenes chosen for reproduction. To apotheosize Aaron Burr or villainize Israel Putnam, to scoff at Franklin's services for our country at the court of France or to bestow immortal youth upon Barbara Freitebie, — such perversions of facts perjure the historian and weaken the romancer. Again, many authors fail to adapt their diction to the colloquialisms of the times. There is a ludicrous aspect to a popular tale of the Revolution couched in the ultra-journalistic phrases of to-day, with references to prospective "sky-scrapers" and interchange of debonair club-life greetings. With many good qualities and evidence of wide reading, the gifted author of "A Son of the Old Dominion" loses the effect of her atmosphere when, in a thrilling narrative of Indian strife, she pauses suddenly and declares that these events "are all recorded in history," or, with yet greater offense, quotes directly from history, wholly destroying the illusion of her background. Such flaws suggest the substitution of the historian for the novelist; the historian may *study* his events, the novelist must assimilate his studies and then *portray*. Thackeray and Charles Reade in the past, Mr. James Lane Allen, Mr. Thomas Nelson Page, and Miss Murfree in the present, excel in almost perfect reproduction, even incarnation, of chosen periods; and these results are often gained without the introduction of familiar historical persons.

A wide sympathy with the world's successive cycles, but a concentrated study of a particular period, characterize the best novelists of history. James, Ainsworth, Miss Muhlbach, of the past, have many kinsmen among current American romancers. They show versatility and marvellous industry, but such incomplete and inchoate panoramas will soon be forgotten as literature. Some of the honored names in historical fiction have produced only one or two novels. "Callista," "John Inglesant," "In His Name," are types of such exceptional and vital work. This last title suggests one of the earlier novels of American history whose favor has never been submerged. An English magazine of recent date mentioned this as "the best American historical novel." In brief retrospect one may recall other early fiction of American history that has merited its immortality amid diverse literary fashions and vacillating standards of criticism. If Cooper often wearies with his prolix diction and his careless structure, he created two worthy novels of distinctive and thrilling action in "The Spy" and "The Last of the Mohicans," and thereby proclaimed himself the pioneer romancer of American forests and frontier battle-lines. Amid the sen-

sational and imitative work of Paulding, Simms, Cooke, and Mrs. Childs, on historical themes, — volumes seldom opened to-day, — Irving has kept a perennial charm for old and young, and his genial, leisurely tales, with American history and legend for motives, have never been more honored and loved than they are in the new century. Lowell gave warm praise to a novel of American history that has lost, through some mischance, its merited reading. Sylvester Judd's "Margaret" cannot be surpassed as a vital portrayal of New England life at the meeting of the eighteenth and nineteenth centuries. It is essentially a story of analysis rather than of action, — a crude yet intensive mingling of realism and ideality. With the graphic recollections of musters, camp-meetings, huskings, and village schools of the period is interwoven a story of deep soul-searching power. In a letter from Froude to Thoreau, after the latter's first volume, "A Week," had reached him, the English historian said: "In your book, and in one other from your side of the Atlantic, — 'Margaret', — I see hope for the coming world."

Hawthorne painted an unrivalled atmosphere of colonial Massachusetts, and, in wonder at his subtle, psychological magic of analysis, one must not forget his faithful portrayal of early types and customs. Decades ago the western pioneer lands were photographed in the fiction of Bret Harte, Edward Eggleston, and Miss Woolson. The strong realism of these stories, often fraught with actual experience, has given them rank both as novels of history and narratives of manners. It may be questioned if any historical novelist has revealed greater pictorial vigor than Edwin Bynner in "Agnes Surriage" and "The Begum's Daughter." Like the true artist in fiction, Mr. Bynner chose a small dramatic episode about which he could cluster a few strong landmarks and types. Mr. Cable has immortalized the architecture and manners and speech of Creole New Orleans of the past and present, and to one reader, at least, his later ventures in more specific tales of war and politics fail to equal the delicate artistic suggestion, and the intensified focalized interest, of these earlier romances of "Dr. Sevier," "The Grandissimes," and "Madame Delphine."

While American novelists are fast appreciating the unrivalled mines of literary material still unworked within their land, while few nations have had, within so brief a time, history of so great moment with such varied and faithful records, only a few scattered fragments of our history have thus far been chosen for portrayal by novelists of broad intellect and trained imagination. Especially barren of romantic treatment are the periods of settlement in the central states, the witchcraft delusion, and that "critical period of American history" which succeeded the Revolution and preceded the War of 1812. The latter event, and the years of political ferment and social and intellectual awaken-

ing prior to the Civil War, also afford diverse themes for pictorial narrative and vivid characterization, though the dramatic scenes are less distinct.

Four periods have furnished popular motives for the American historical novelists, — the first half-century of colonial life in Massachusetts and Virginia, the English-French relations before the French and Indian War, the scenes and characters concentrated about the movements of the Revolutionary army in New York and Maryland, and the Civil War with its aftermath of Reconstruction. The early settlements in Virginia especially afford tempting themes for research and roseate fancy. The peculiar comingling of the primeval and the cultured, the interrelations of scholars and royal favorites with the savages and their weird customs, furnish the imagination with matchless episodes.

In romantic and stirring flavor, the early records of Virginia far surpass those of the Massachusetts colony. Their conditions were quite distinctive, and the attempt to correlate these in one romance, as in "King Noanett," disclosed the detached back-grounds which defied the novelist's attempted juncture and remained coeval only in time. History has made us more familiar with the aspects of the Pilgrims and the Puritans; we have too much neglected the histories of Virginian life by Byrd and Beverly. The portrayal of scenes at Jamestown and Flower da Hundred has the charm of sensuous atmosphere and unique romantic traditions. Mrs. Goodwin's romances, despite technical defects, retain one's interest; and "White Aprons" and "The Colonial Cavalier" are pure and vivid in background and in emotional treatment. The pictorial and pathetic episodes of "wife-auction" and slave-commitment have been forcefully revealed in "Prisoners of Hope," "To Have and to Hold," and "Free to Serve." In Miss Johnston's initial story, and in her later romances, one is especially impressed by her vital prodigal skill in rapid narrative. After reading "Sherlock Holmes," Stevenson wrote to Conan Doyle: "That is the class of literature that I like when I have the tooth-ache." Of this thrilling type was "To Have and to Hold," and the reader, chained to the breathless whirl of the author's imagination, did not pause to note the dramatic flaws until the race was finished. Then the unbroken succession of adventures with Indians, pirates, panthers, poisons, and shipwrecks, seemed less real, and he began to question the probable method by which Jeremy Sparrow killed those last three Indians, and realized that his imagination, like the author's, was wearied of devising ways and means. "Audrey" is a distinct advance upon the earlier romances of this author, and the character of the heroine reveals rare insight and delicacy of portraiture; far more restraint is noted in the structure of events, though there are still evidences of immature literary powers.

The very names of Pontiac and Quebec are suggestive of romance and dramatic history, and their

possibilities have been well tested by Gilbert Parker. The famous battle on the Plains of Abraham has yet to receive more vivid portrayal than in "The Seats of the Mighty." It is the privilege of a historical romancer to choose a mystery or a mooted tradition about some historical character, and interweave upon this thread a story of double charm. To this type of fiction belongs "Henry Esmond" and "Unknown to History" of the past, and the recent romances, "When Valmond Came to Pontiae," Mr. Parker's fanciful tale of the traditional son of Napoleon, and Mrs. Catherwood's alluring picture of the Dauphin, escaped from France and meeting sundry adventures in America under the name of "Lazarre." As in her earlier stories of frontier life in the Northwest, Mrs. Catherwood has shown a scholarly, leisurely portrayal. Perhaps no historical romance of pioneer life in the Northwest, with interrelations of Indians, French, and English, has equalled in romantic daring and pictorial glow "Alicie of Old Vincennes."

The younger generation of American students may gain correct and broad views of the Revolutionary struggle, and just estimates of both Tory and Patriot leaders. The old-time hatred and surmises have given way before the deep truth-searching attitude of this age. Text-books and romances alike respond to this large and true intelligence and educated sympathy. Among a wide variety of historical novels of recent years, portraying many phases of this crucial period, three especially suggest parallelisms and contrasts, and have won popular and scholarly success. "Hugh Wynne" unfolded in careful outlines the social and civic status of the period in Pennsylvania; "Janice Meredith" portrayed the domestic and military life of New Jersey; "Richard Carvel" revealed the political and social atmosphere of Maryland. "Hugh Wynne" surpassed in characterization, "Janice Meredith" in scenic and romantic pictures, and "Richard Carvel" in breadth of scope and easeful yet sustained plot.

Mrs. Gertrude Atherton has drawn a picture of Alexander Hamilton, "The Conqueror," with excess of material and exuberance of laudation. There are, however, a few scenes of historical and dramatic vigor, portrayals both of crucial scenes during the war, viewed from close range by the great generals, and also emphasis of that lesser-known yet vital conflict which transformed the chaotic, anarchical states at the close of the war into a federation. If she has overestimated the part played by her hero in some of these events, she has vivified the struggle for Federalism and has surrounded Hamilton with a large and diverse group of American statesmen, whose salient traits have been well delineated.

Coeval with the Civil War appeared a few novels of intense lurid force, but utterly lacking in poise and finish. While Mrs. Stowe's work possessed some qualities that ensured its longer life, the ef-

forts of her compeers, Simms, Tourgee, Lanier, have been wholly submerged. In contrast with these fervid novels are the recent portrayals of both the war and the reconstruction blunders, results of calm perspective and judicial adjustment of past conditions after time has allayed the excitement and invective. The vividness and penetrative insight are commingled with a scholarly interpretation in such fiction as "John March, Southerner," "Red Rock," "The Crisis," "Henry Bourland," and "The Battle-Ground." While there is no loss of vitality or sympathy, the later novelists have justly emphasized the significant causes and results of the conflict and have treated with impartial colors the heroes and charlatans of both North and South.

The two forms of historical fiction,—the romance of adventure and the analytic novel of character,—have been well exemplified in recent American fiction. The first type is evidenced in such stirring tales as "The Chief Factor," "To Have and to Hold," and "From Kingdom to Colony"; the second form is recognized in "Hugh Wynne," "The Crisis," "The Reign of Law," and "The Tory Lover." To avoid the stilted and discursive defects of the earlier novelists, Scott, Cooper, and their successors, and at the same time shun the sensational unreserve and haste of some of the most popular later romancers, would seem the safe passage for the historical novelist. Whether as romance of hazard or narrative of manners, whether restricted to imaginary characters or repainting actual personages, the novelist of history should have one ultimate mission,—to create a story of vital and universal interest, wherein ideality and reality are wisely commingled. His task is to illustrate Carlyle's words: "The Past has always something true, and is a precious possession. In a different time, in a different place, it is always some other side of our common Human Nature that has been developing itself."

ANNIE RUSSELL MARBLE.

THE ELIZABETHAN PLAY IN CHICAGO.

Ever since the mediæval drama broke away from the Church and got into the public square, and thence into the public theatre-house, the tenure of the theatre, and of dramatic literature regarded as the material for stage-acting, has been an uncertain one. This has especially been the case in English-speaking countries, where a certain Puritan prudery distrustful of histrionics, and a certain resolute independence of individual initiative, have kept the stage a private enterprise and have refused to recognize its institutional function. On the continent of Europe things have turned out otherwise, and in many cities the theatre is a recognized institution supported and countenanced by the State.

With us of late there are some signs of change.

A converted few are urging an endowed theatre. And just as the universities and large public schools of the English renaissance practised stage-performances, in both Latin and English, as a regular and recognized part of the college activities, so now the American universities are rapidly if somewhat blindly beginning to enlarge their horizons, admit the educative and cultural value of the practical dramatic art, and make Sophocles, Shakespeare, Jonson, Molière, and the rest, a living text as well as a closet page.

The ideally equipped university of the immediate future will doubtless have, alongside of its other laboratories, what without undue forcing of the already hackneyed metaphor we may call a laboratory of dramatic art, — a theatre-building adequate for the presentation of classical plays from Greek, Latin, English, French, German, and other literatures. And not only this, but sufficient equipment and endowment; so that provision can be made for regular and frequent performances of this sort without overtaxing the energies of the regular teaching staff. Indeed, as this is an age of aggregation and trusts, who knows but that a full-fledged theatre with a stock-company drawn from the *élite* of the profession may before long settle down next to some university campus, — in short, an endowed theatre under university management and control!

Meanwhile, the ferment is working. Harvard, Yale, Wisconsin, Stanford, Michigan, Beloit, Wellesley, Smith, Bryn Mawr, Tufts College, and other institutions, have all made a beginning and have attempted the revival and stage-presentation of such specimens of the world's dramatic literature as are recognized as classical or typical. The University of Chicago is the latest convert to the new principle. A year ago a student performance of "As You Like It" was given on the university campus, and again on May 17 last, at the Auditorium Theatre in Chicago, a performance of Ben Jonson's comedy of "The Case is Altered" in the Elizabethan manner was given, not, it is true under the direct auspices of the university, but by university students, and under the direction of a body composed chiefly of faculty members, faculty wives, and students, working together as the University Settlement League. The English department was called upon for advice; Mr. S. H. Clark of the department of public speaking assisted in training the actors; and Mr. F. L. Short, who has already had a main hand in some five or six such performances, came on from the East and managed the stage production. An elaborate illustrative programme was printed, and the occasion was further commemorated by the issuance of a reprint of the play itself, with brief introduction and text reconstituted on the basis of the original edition. The affair itself was a success. A large and sympathetic audience, tolerant of amateurism and friendly to the main cause, gratified its curiosity and reaped amusement in various forms. If the audience was tolerant and made

concessions so also did the university managers, who at points were forced to yield minor details of antiquarian accuracy to the exigency of popular effect. Indeed, any such performance must in some measure be a compromise. But the main effect was secured. That the path has been broken and a beginning made is a matter for congratulation, and is due chiefly to the admirable energy of the ladies of the League and its efficient managers and advisers.

Three or four conclusions are to be gathered from this experiment. One is that the experiment is worth repeating, — perhaps under different conditions. Again, that the atmosphere of the university — the university on its own grounds and in its own house — is better for such a thing. The Auditorium stage was not well adapted for the production. The Elizabethan audience, which should have served the function of chorus and intermediary between the actors and the modern audience, was partly hidden from sight in a narrow space, or else too much crowded upon the Elizabethan stage itself. A university theatre-building is needed, with convertible stage and ample room in the pit for the accommodation of either Elizabethan stage and audience on the one hand, or of Greek chorus on the other. The students on this occasion, both in the play and in the Elizabethan audience, contributed their parts with admirable spirit and willingness. A considerable part of the value of such performances is obviously the training gained by those who take part. Another time, however, the experiment might be varied by securing the assistance of semi-professionals (at least) in the major parts of the cast, as was done in the Harvard performance of "Epicœne," leaving the joyous business of the mock-audience, as always, to the students. Another time, too, with a cast so strengthened and with more time for drill and preparation, a stronger play may be hazarded. Then also the local "business," — archaeological details and reproductions in culture-history, — on which so much of the picturesque effect depends, can be more carefully elaborated. Perhaps, for example, in the course of time a university audience can be led to the point of patiently and sympathetically listening to an entire Shakespearian play, uncut (a matter often of between three and four hours), and in the original setting. Such things are as yet unknown in America. In Munich, however, the present writer has listened to a four-hour performance of the unabridged German "Hamlet." The success of the University last year in its performance of "As You Like It" in modern form would suggest the possibility of a still greater academic success in similar things in the stricter original form and setting. Chicago is ready to furnish appreciation and support, the University has the requisite energy, atmosphere, learning, and personnel. The one thing lacking is the material equipment. Will that be provided?

FREDERIC IVES CARPENTER.

The New Books.

IN GARDEN WAYS.*

Charles Lamb had a list of *biblia-a-biblia*,—books which, though they contain printed matter, “are not books.” It is questionable whether books consisting entirely of illustrations, with almost no printing, can be termed literature; but several of the garden books which appear this season manage to convey an infinite amount of information with scant printed words,—trusting to the sight of the things themselves as shown in lavish illustration. Two of the largest and most important of these books are collections of drawings and photographic reproductions, relating, one to English and Scotch gardens, the other to American gardens. It has been pleasant to study them together, to compare them, and to note the differences in the gardens thus represented.

Mr. Inigo Triggs's work on “Formal Gardens in England and Scotland” is in three parts. Part I. has 118 pages of plates; of these, but sixteen are actual photographs of English and Scotch gardens, while the others are sketch-plans and elevations, drawings of gates, walls, bits of terraces, fountains, sundials, garden houses, lead figures, vases, columns, cornices, balustrades, dove-cotes, garden-steps, knots, parterres, and various garden-furnishings. The photographs of gardens in this part contribute little that is new to the published information about English gardens, especially to those who have read the pages and seen the illustrations in “Country Life” during the six years of its existence. But the sketch-plans and elevations are of great interest and value, both to garden-lovers and garden-architects. Part II. of Mr. Triggs's work shows a wonderful advance over Part I. both in interest and beauty. Some familiar English gardens of rather hackneyed illustration are shown, as those of Hampton Court and Levens Hall; but

* **FORMAL GARDENS IN ENGLAND AND SCOTLAND.** By H. Inigo Triggs. In three parts. With photogravure plates. New York: Imported by Charles Scribner's Sons.

AMERICAN GARDENS. Edited by Guy Lowell. Illustrated. Boston: Bates & Guild Co.

MINIATURE AND WINDOW GARDENING. By Phoebe Allen and Dr. Godfrey. New York: James Pott & Co.

A GARDEN IN THE SUBURBS. By Mrs. Leslie Williams. Illustrated. New York: John Lane.

FLOWERS AND GARDENS: Notes on Plant Beauty. By Forbes Watson; edited by Rev. Canon Ellacombe. With photogravure portrait. New York: John Lane.

GARDEN-CRAFT, OLD AND NEW. By John D. Sedding; with a memorial notice by Rev. E. F. Russell. Illustrated. New York: John Lane.

the views given in this book are unusual and effective, and it is most gratifying to have the skilfully-drawn sketches, elevations, and bird's-eye views of those well-known gardens, also many of their effective details and out-of-the-way corners. The Englishman has ever felt “the lure of green things growing,” as said Piers Plowman; and in all greenery his garden excelled those of any land. At this day the greatest difference between English and American gardens is not in the flowers but in the perfect lawns, the splendid hedges, the topiary work of the old-world pleasaunces; in all, in fact, that shows the skilled care of many, many years. Our few hedges are all new; an old hedge is almost unknown in America; for the yews and hollies of English hedges did not flourish here. With the recent establishment of hedges, an air of stability and finality has been given to our gardens, which has added infinitely to their charm.

The book entitled “American Gardens,” edited by the well-known architect Mr. Guy Lowell, has been frequently compared to a somewhat similar book on English gardens, called “Gardens Old and New”; and the American photographs have been disparaged. They certainly equal the English views in quality; but some may appear inferior because there are two or even four views on a single page,—an arrangement which is to be deplored. It was not the intent of the American book, as of the English one, to display only the views of costly and elaborate gardens of houses of great wealth; many views are given of old gardens of small size and historic interest, others of small size but of great artistic merit. The views of old gardens are in general the most pleasing. In looking over the assembled American views, I am struck with the indigenous aspect which the American garden has developed. We have taken our plans and notions from foreign gardens, chiefly those of England, with hints from Holland and Italy; but Nature has prohibited an exact imitation and suggested new features entirely unlike the gardens of Europe. So wonderfully is this shown in this book that I am led to believe that garden-making will become a representative art in America, and be regarded as an indigenous art,—if such a term be proper. I am glad to think of this book as going to England, where it will show to English readers how unlike a real American garden is the so-called “American garden” of the English florist and gardener,—a garden where crim-

son, purple, and magenta rhododendrons are blended and jumbled, and bordered with pink and orange and salmon azalias; a garden which contains a few plants of what the English gardener calls "American wood-lilies," and dog-tooth violets, and California poppies, and which is supposed to "remind us of home." Another agreeable truth proved by this American book of gardens is the fact that a lovely garden and even a formal garden is within the possibility of the flower-lover of moderate means. Photography often gives an exaggerated perspective, and has made some of these gardens appear much larger than they really are. But a majority of those shown are of comparatively slight cost and not of large size; in fact, some of the most charming are the least costly ones. The book has a few well-written pages as a prologue, and as an epilogue the sketch-plans of all the formal gardens pictured in it. The Introduction is so well written and interesting that the reader wishes it were much longer.

These two books offer an answer to the question asked so frequently of late, "Where can I find drawings and views to aid me in laying out a formal garden?" Usually it is also qualified by being a *small* formal garden; which makes somewhat superfluous the reply, "Employ a skilled architect to make drawings and estimates for you." The great need in a successful formal garden is that it shall be "on scale," and of course a skilled designer is far more able to accomplish this than a haphazard flower-lover. For the garden changes; shrubberies alter in density and shape; trees grow surprisingly; it hurts so to cut down a tree, or remove a beautiful shrub; and in a few years all the proportions of the garden are changed and lost.

The writer of this review has a winter home in the city of Greater New York, which chances to be upon the block chosen, on account of the permanency of its residents, by the Municipal Art League of that city to prove what can be done to beautify a block of city houses by means of tree and vine planting, and the placing and planting of window-boxes. This block was jestingly dubbed the "Block Beautiful" (though the name and adjective seem to have naught in common). The families resident thereon all leave the city in early summer and do not return till late autumn; so the adorning of these houses is purely a public-spirited deed, to gratify the eyes of chance passers-by, — who are chiefly, in mid-summer,

the city's poor. In the planting of window-boxes in this Block Beautiful, much monotony at first obtained. We had scarcely more variety than the "widow-woman" of "Pasquile's Jests" (1604), wherein it was told at a country-inn, as a matter of vast wonder, that in London the citizens "take in their gardens at night within their windows, and let them out in the morning." Whereat gaping yokels went up to London town in a body to see the rare sight, and they did there behold the widow-woman putting out at her casements boxes of "Gilly-Flowers, Coronations, and Herbs." Formal geraniums, pale nasturtiums, graceless aspidistras, and dull ivy replaced in our window-boxes but sadly the sweet-scented, free-blooming, grateful, kindly Elizabethan blossoms of the old jest-book. But we have now a little book of scarcely more pages or bigger size, entitled "Miniature and Window Gardening," which offers to all readers great variety of choice in window plants as well as most intelligent advice about making and maintaining the boxes; and also the planting of small city gardens and our hopeless back-yards. The book is so informal in diction and direct in expression, that it is as helpful as having an experienced and intelligent gardener at hand to answer questions; and it is written for American climate and American money, and in that is a treasure, — for nearly all instructive books on gardening are English and in general for the friendly climate of western England, and bewilder us with lists of flowers that will blossom in December, and others which should be planted in January.

"A Garden in the Suburbs" is one of the several books evoked of late in the manner of Mrs. Earle's "Pot-pourri in a Surrey Garden," a familiar record of homely thoughts in a home garden, on flowers and fruits, and on subjects suggested by and akin to gardening. None of these several followers of Mrs. Earle have equalled the prototype in interest or value, for hers is the sort of book and sort of literary composition which does not well bear imitation. The original had the charm of frank narrative; but this was the narrative of a charming woman, and the book was also useful. "A Garden in the Suburbs" is of little value to the American garden-maker, and it is, I believe, the only one of Mr. John Lane's round dozen "Books about Gardens" which is not. The book is a distinct negative in style; it is full of what not to do, and what wasn't done right, and what that special soil would not grow, and

what flowers would not bloom in that garden ; and it communicates this characteristic negation to the reader.

Among these books of Mr. Lane's are reprints of two of the classics of garden-literature, — Forbes Watson's "Flowers and Gardens," published nearly thirty years ago, and John Sedding's "Garden-Craft Old and New," published first in 1890. A certain pathetic interest attaches to both of these books, written by men of enthusiasm and genius, who died young. Dr. Watson's book was written during the last painful months of an insidious disease, and finished two days before his death. Sedding's had been given to the publishers ; but he died suddenly before it was set in type. The first half of Dr. Watson's book is devoted to a series of monographs on a handful of familiar flowers, the snowdrop, snowflake, daffodil, crocus, and others ; these are the most extraordinary plant-portraits ever written. Every line of color, every outline of petal, every curve of leaf, revealed to this author the full secret of its beauty and meaning ; and his deeply religious and artistic nature made him understand and translate this secret of plant-life and plant-beauty into words. The second part, on Gardens, dealt the first effective blow at "bedding-out gardening," and that at a time when such gardens were a British idol. Its two sections, "Faults in Gardening" and "Gardeners' Flowers," contain some of the most exquisite sentences and thoughts upon gardens in the English language, and some of the most keenly sarcastic as well. In his outburst against variegated foliage, he ridicules the "scarlet geranium whose leaf edges are broadly buttered around," and writes of "colors frittered away amid contrasts of leaves, spotted and streaked in every sort of deformity, . . . green grounds peppered over with bright red, or tricksily wrought out in cream color." And with what keen and sensible words he writes of doubled flowers ; not too sweeping in aversion, but giving honor where honor is due — as to the double peony. Part III. of the book, "On Vegetation," has an exquisite chapter on "The Withering of Plants," — a chapter which has a deep inner meaning when we recall that it was written in the fading of the author's own life.

The Preface of John Sedding's book on "Garden-Craft" was lovingly written by a fellow-worker in the Church, and displays to us so noble a character, so sensitive, lovable, and impulsive a nature, so beautiful and religious a life, ended with that of his wife Rose in

such a touching and unusual manner, that I am tempted to dwell longer on the man than on his book. It made so profound an impression on me when I first read it that it has ever stood out in my memory as the record of one of those singularly exalted natures which one meets or reads of so rarely. Sedding has been termed by British enthusiasts the "Isaak Walton of Gardening." I search in vain for the slightest verisimilitude of thought which should warrant this title. There is nothing in his literary style or his teaching to suggest it ; he has none of Walton's love of country-life in the fields, nor Walton's quaintness and simplicity of speech ; his book is that of a craftsman, as its title indicates, and is apparently written to prove the truth of Sir Walter Scott's line, "Nothing is more truly the Child of Art than a Garden." He says plainly :

"Because Art stands sponsor for the grace of a Garden, because all gardening is Art or nothing, we need not fear to overdo Art in a garden, nor need we fear to make avowal of the secret of its charm. I have no more scruple in using the scissors upon tree or shrub where trimness is desirable than I have in mowing the turf of a lawn that once represented the virgin world. There is a quaint charm in the results of the topiary art, in the prim imagery of evergreens that all ages have felt."

He pleads for the cedar-walks, the bowers, the alleys, the mazes, the high hedges of the old English pleasure-grounds, "hidden happily and shielded safe." Sedding's essays are purely academic in character, and deal with generalities rather than special illustrations. In the chapter entitled "The Technics of Gardening" he enters into some detail, giving suggestions as to the selection and placing of plants and trees, the relations of the house to the terraces, lawns, etc., and he gives a few sketches and diagrams, of much "niceness" of drawing, as became an architect, which he was. His chapters are thoroughly scholarly, showing ample reading of garden-literature and ready quotation. He notes ably how the texture of the speech of the old poets Herrick, Herbert, Donne, Vaughan, and infinitely Shakespeare, is saturated with garden-imagery ; and his chapters are persuasive as well, for he had both the culture and the enthusiasm to fit him to write effectively upon his chosen subject. He is unsparing of criticism of the "Natural" school of gardening, as advocated by Mr. Robinson ; and he formed a strong ally to the party which waged war against that school, though his book has one chapter entitled "In Praise of Savagery." The Formal Garden was never

more ably championed; and he does more — he makes his readers love it. He longed to see the old gardens reproduced everywhere, hoping they would bring back with them the charm of the quiet beautiful life of their day. He calls them "beautiful yesterday, beautiful to-day, beautiful always." He loved the old gardens for qualities which I have ever felt and loved in them, as tangible shapes of the moods and tastes of our ancestors; as embodiments of ancient worth and stability; as evidences of a devotion to one's native land and one's home soil, and interest in and effort to beautify it. It is seldom given to a reviewer to help to awaken a general interest in books he has long known and cared for. These two books of these two English garden-lovers, printed first in but small number, have been known and beloved by me for over a decade, and I trust their reprints may find hundreds of lovers and readers in America in decades to come.

ALICE MORSE EARLE.

RECENT BOOKS OF TRAVEL.*

The most beautiful of recent travel books, and in some respects the most interesting also, is the unhackneyed work on Japan, by the painter Mortimer Menpes, and his daughter Miss Dorothy Menpes. The father has provided no fewer than one hundred charming illustrations in color, and has furnished his youthful amanuensis with the material from

* JAPAN: A RECORD IN COLOUR. By Mortimer Menpes. Transcribed by Dorothy Menpes. New York: The Macmillan Co.

TEN YEARS IN BURMA. By the Rev. Julius Smith. New York: Eaton & Mains.

LETTERS FROM EGYPT AND PALESTINE. By Maltbie Davenport Babcock. New York: Charles Scribner's Sons.

THE MOORS. A Comprehensive Description. By Budgett Meakin. New York: The Macmillan Co.

A RIDE IN MOROCCO, AMONG BELIEVERS AND TRADERS. By Frances MacNab. New York: Longmans, Green, & Co.

SEVENTY-ONE DAYS' CAMPING IN MOROCCO. By Agnes Grove. New York: Longmans, Green, & Co.

TWO WINTERS IN NORWAY. Being an Account of Two Holidays Spent on Snow-Shoes and in Sleigh-Driving, and including an Expedition to the Lapps. By Edmund Spender, B.A., Oxon. New York: Longmans, Green, & Co.

A GOLDEN WAY. Being Notes and Impressions on a Journey through Ireland, Scotland, and England. By Albert LeRoy Bartlett. New York: The Abbey Press.

OCEAN TO OCEAN. An Account, Personal and Historical, of Nicaragua and Its People. By J. W. G. Walker, U.S.N. Chicago: A. C. McClurg & Co.

THE LAND OF NOME. A Narrative Sketch of the Rush to Our Bering Sea Gold-Fields, the Country, Its Mines and Its People, and the History of a Great Conspiracy, 1900-1901. By Lanier McKee. New York: The Grafton Press.

which the letter-press has been written, the narrative still running in the first person as the father's experience. Both father and daughter are in love with Japan and its art. Mr. Menpes seems to have taken the attitude, while with the natives of the country, of a fellow-workman in the finer things of life, who was seeking means of comparison and instruction. This sincere and sympathetic attitude gained for him an insight into the inner lives of this marvellous people, particularly those of the artist-artisan class so common there and so rare elsewhere. The pictures in color which decorate the book leave it almost or quite without a peer among volumes of its kind. A characteristic passage is selected from many for quotation here, though it is to be regretted that space does not suffice for telling the story of the manner in which Mr. Menpes procured the specially-wrought furnishings of his London house in lieu of this:

"A Japanese gardener spends his whole life in studying his trade, and just as earnestly and just as comprehensively as a doctor would study medicine. I was once struck by seeing a little man sitting on a box outside of a silk-store on a bald plot of ground. For three consecutive days I saw this little man sitting on the same little box, forever smiling and knocking out the ash from his miniature pipe. All day long he sat there, never moving, never talking, — he seemed to be doing nothing but smoking and dreaming. On the third day I pointed this little man out to the merchant who owned the store, and asked what the little man was doing and why he sat there. 'He's thinking,' said the merchant. 'Yes; but why must he think on that bald spot of ground? What is he going to do?' I asked, perplexed. The merchant gazed at me in astonishment, mingled with pity. 'Don't you know,' he said, 'he is one of our greatest landscape gardeners, and for three days he has been thinking out a garden for me? If you care to come here in a few days,' he added, 'I will show you the drawings for that garden all completed.' I came in a few days, and I was shown the most exquisite set of drawings it has ever been my good fortune to behold. What a garden it would be! There were full-grown trees, stepping-stones, miniature bridges, ponds of gold-fish — all presenting an appearance of vastness, yet in reality occupying an area the size of a small room. And not only was the garden itself planned out and designed, but it was also arranged to form a pattern in relation to the trees and the houses and the surrounding hills."

The Rev. Julius Smith's "Ten Years in Burma" is a record of the missions planted in that country by the American Methodist Episcopal Church, which have gone unrecorded until now, though they are twenty-two years old. This country has a particular interest for missionaries from the United States, for it was there that Adoniram Judson and Luther Rice went in 1812, the first of their countrymen to

embark on this pious enterprise. Mr. Smith records the fact that the proselytes made by these two men have perpetuated their work, and that to their teachings, borne out in practice, is to be ascribed the survival of the Karens, a race seemingly marked for extinction. Mr. Smith has a great deal to say about the evil effects of intoxicating drink on the Burmese, and yet fails to say that they were, like all uncontaminated Buddhists, among the most abstemious peoples in the world until Great Britain established the miserable trade in liquor in the kingdom. The book shows good progress made, reports the marked results obtained by the mission priests of the Roman Church, and urges the need of many more laborers in a most promising vineyard. It seems a pity that some of these devoted and self-sacrificing men cannot conduct a mission to the putative Christians who are selling the Burmese bad rum!

Dr. Maltbie Davenport Babcock, pastor of the Brick Presbyterian Church in New York City, died abroad last year, while engaged in the extended journey which he has set forth in detail in the "Letters from Egypt and Palestine," now published in response to the demands of his congregation. These letters were written to be read to the Men's Association in the church, and form a continuous narrative of the author's wanderings in Egypt, the Holy Land, and through to Constantinople, all artlessly and vivaciously told. Designed for such an audience and not for the general reading public, they are more intimate in their nature than most tales of the kind, and betray a kindly and attractive personality.

It is not difficult to account for the cause that has sent three books concerning the empire of Morocco into the world at once. The people and their country stand quite alone as Moslem on the shores of the Mediterranean Sea, wholly under the control of nations reckoned in Christendom until its eastern extremity is reached. Slavery and polygamy flourish there unabashed, and the degree of culture is that of centuries ago. Nowhere can the civilization of Europe and America be left so far behind in so short a voyage, and the land seems destined to secure a larger and larger share of the business of tourists. Of the three books, Mr. Budgett Meakin's "The Moors" is something more than a mere record of a brief sojourn. By his three preceding volumes on the same general topic, one of them published less than a year ago, Mr. Meakin has established

himself as an authority on the country in all respects, and his preface contains a touching account of the disadvantages and rebuffs under which he began his studies, and the manner in which the difficulties have been surmounted. Living long in the land, he has attained the comprehension that leads to sympathy, and his book is everywhere informed with good-will and understanding. It differs from its predecessors in having a uniformly lighter touch, discussing all sides of Moorish life, and bringing out the virtues of the people side by side with their evident limitations. He says, for example:

"When a Moor is treated to a good joke, he knows how to enjoy it to the full; and, seated on the floor, he sways backwards and forwards without restraint to his laughter, a common practice being for the speaker and listener so to enjoy it together, raising their right hands far above their heads as they roll back, and then, with a sweep round, bringing them together for a hearty shake: there was never invented a grander way for enjoying a joke. The women, when happy, give vent to their feelings by a shrill ululation produced by the soft palate: 'Yoo yoo, yoo yoo, yoo yoo yoo!' which it would be difficult for untrained women to produce, and out of the question for men to attempt."

The modern ideas regarding womankind in general have not penetrated to the Moors, as the following citation of authority attests:

"The estimation in which Mohammedans hold the common-sense of their women may be judged from the advice of the Imam et-Tarai: 'It is desirable for a man, before entering upon any important undertaking, to consult ten intelligent friends; or if he have not more than five such friends, let him consult each of them twice; or if he have no more than one such friend, he should consult that one at ten different times; if he have none to consult, let him consult his wife, and whatever she advises him, let him do the opposite; so shall he proceed rightly in his affair, and attain his object.'"

Miss Frances MacNab has travelled extensively in South Africa and British Columbia, and though she did not leave the beaten paths in Morocco, she brought keen and trained powers of observation to her task of setting forth, in "A Ride in Morocco," the facts within her rather narrow limits. Of most interest to Americans will be the chapter in which she relates the sailing up of the American armored cruiser "New York" for the purpose of settling a dispute with the Moorish empire, and its subsequent sailing away again with its task unaccomplished, amid the broad smiles of the unterrified Moslems, — indicating that the "world-power" business is in need of more training if it is to be successful. Our extraordinary consular service is illustrated by the following excerpt:

"Morocco is not a country which lends itself to the compiling of reports. I never was anywhere where statistics or figures helped one so little. 'They wrote to me from Washington,' said Captain Cobb, 'to send them a report of the cholera. So I started out to see what I could do, and I met two Moors dragging a dead one. So I said, "What killed that man?" And they said, "Allah — Allah killed him." I went a little further and met another, and I asked, "What killed that man?" and they said, "Allah." So I came back, and wrote to say that I had seen two dead Moors, and the people said God had killed them, and that was all I knew.' What occurred in Washington when this report was received I do not know, but the account gives an absolutely just idea of some of the obstacles in the way of making reports, and the value of some reports when made."

Lady Agnes Grove visited Morocco with her husband and several friends of both sexes, and their experiences and observations are embodied in her book entitled "Seventy-one Days' Camping in Morocco." She was at Mogador, and went hunting in the mountains, receiving several incidental invitations from natives to visit them in remote districts; and it is easily to be credited that she would have accepted these if left to herself, notwithstanding the rather disquieting nature of the following passage:

"Every eminence, every mountain pass, and almost every road in the plain along which we travelled, bear witness in the shape of heaps of stones to battle, murder, and sudden death. If a solitary heap is seen, then it has been a murder; if the heaps are many, then it is the site of one or perhaps several battles — possibly through one of the murders having created a 'blood feud' between two tribes, when the first murdered man having been avenged, the avenger in his turn is sought out and killed, and so the feud continues from generation to generation, when the origin of the quarrel is a mere tradition and perhaps even unknown. Some of the heaps of stones consist of as few perhaps as five stones, but so arranged as to prevent any possibility of their having been mistaken for a natural or accidental heap. In some cases the branches of the trees were piled up with stones, showing that the combatant had been shot dead in his post of vantage."

Mr. Spender, the author of "Two Winters in Norway," seems to have been a fairly good traveller, though he indulges in an occasional British protest because the Norwegian hotels would not give him marmalade or jam for his breakfast. His journey to the Lapps, though given a chapter, was absolutely barren of noteworthy results, only a family or two having been visited after a great deal of trouble. Perhaps the most interesting chapter in the book deals with "ski-lobing," the national winter sport of the country, consisting of a long slide down a hill on the native snow-shoes, ending in a leap through the air, the difficulty being to come up standing on the snow below. Mr. Spender describes it thus:

"By the judge's box a flag is lowered, a mournful note is sounded somewhere out of sight, and whilst we are wondering and raising our eyes upwards we espy a black speck racing down the hill, and before we can quite take in what has happened the first jumper has reached the base of the hill. We are dullards, and have to collect our thoughts more sharply. Another note is sounded, another black figure darts down; we turn around; he is in the air, and he too has reached the bottom. We have to be sharper still if we wish to watch the jumper throughout. First he slips over the brow of the hill, tears down the narrow incline with feet well set, but knees bent and with eyes straining towards the bank from which he is to make his leap. There is silence, the breath of everyone is checked, the jumper has reached the platform, he springs right forward, away into space, steadies himself in mid-air, still for the tenth of a second, then he drops like a hawk onto the slope of the hill beneath. Here comes the real test, for if he has done well he will land so that his right foot is slightly in advance of his left, but pointing straight in front with knees barely bent and his hands rigid at his side. Then he slips down as he holds himself erect into the flat open space beneath, where he joins the little knot of those who have preceded him and are ready to congratulate him upon his neatness of style."

"A Golden Way," by Mr. Albert Le Roy Bartlett, is a good illustration of the fact that the traveller takes his capacity for enjoyment with him, instead of finding it on the road. Mr. Bartlett filled his mind with the literature of England and the sister kingdoms before he began his journey across them, — largely on foot, — and his book abounds in literary allusions. In Ireland he went to Muckross Lake, and he preserves some of the anecdotes related to him by his guide, the first in reference to the small island in the middle of that beautiful little sheet of water.

"An' let me tell ye," said Robert, "how thet island came there. Do ye see thet mountain up there with the hole in the side? Well, the Divil one marnin' hed jist taken a bite out of thet mountain for his breakfast, an' gone on a walk across the lake, whin he met the O'Donahue. The O'Donahue was a very polite man, an' whin he met the Divil, "Good marnin' to your lardship," says the O'Donahue. Now the Divil did not wish to be outdone in politeness by the O'Donahue, an' "Good marnin' to yourself," says the Divil. An' whin he opened his mouth, the mouthful fell out an' made thet island."

"An' let me tell ye," said Robert, "two years ago an American gentleman came here, an' he went up to thet very punchbowl [a pool just above the lake]. It was a very warm day, an' he says to me, "Robert, I'll be after havin' a swim here." "Indade ye must not," says I; "there's no bottom to the hole, sir." "Thin, Robert," says he, "I'll just dive through it." An' nather meself nor his frinds could prevint him. So he made a great spring, an' down he wint. We waited for him to rise, an' he niver came. Tin minutes, an' he wasn't back. An hour more, an' we gathered up his clothes and wint back to the hotel. His frinds were distracted, an' they wint up the next day, but there was

no trace of him. They waited there two weeks for him, thinkin' his body would rise; but it didn't. Now gentleman, twelve weeks from the day that he dived there came a telegram from Australia, sayin', "I've arrived. Sind on me clothes."'"

Lieutenant J. W. G. Walker, of the U. S. Navy, was attached to the party which made the preliminary survey on the Nicaraguan Canal for the United States Commission, and he reports strongly in favor of the adoption of that route. He believes that either that or the cutting at Panama is entirely practicable, and that the cost will be much the same, if the United States has to pay no more than \$40,000,000 for the work already done by the French company at Panama. He notes, too, that the cost of operating the Nicaraguan route will be \$3,300,000 a year, not less than \$1,300,000 more than its rival. Then, on the other hand, he sets forth that the more northerly channel will effect a saving of a day or two on all American commerce, except that coming from the South American coasts through the canal to our own shores, Atlantic or Pacific; that the hygienic conditions about Nicaragua are better, with less interruption from quarantine; that it is possible to develop the countries through which the more northern canal passes, while Panama is hopelessly barren; and that the trade-winds prevailing in the Nicaraguan belt will give sailing ships an advantage of nine days in reaching the termini of the channel. The enterprise will be commercially profitable, and much more than self-sustaining, in either event. In addition to a pleasant recital of his own experiences in the country, Lieutenant Walker has prepared an historical account of Nicaragua, including a brief memoir of his kinsman, William Walker, the great filibuster. The book is one of value, the possibility of the destruction of canal structures by volcanic action being fully anticipated. After reciting the disturbances of a seismic nature that have occurred within historic times, the author concludes thus:

"It will be seen that volcanic activity near the canal line is in a state of decadence, and that, judging from appearances, any further outbreak will be likely to occur near the middle of one of the volcanic ranges. When it is remembered that the destructive effect of an earthquake is limited to a comparatively small area immediately surrounding the epicentrum, there seems to be no reason for anticipating destructive shocks along the line of the proposed canal. Experience tends to show the soundness of this deduction, for shocks which have done much damage in Leon and Managua have been quite harmless at Rivas."

Mr. Lanier McKee, author of "The Land of Nome," is a recent graduate of Yale, and

a lawyer by profession. Hearing of the discovery of gold at Nome—rather literally "the jumping-off place of the world," as he calls it—he made a study of the laws governing mining localities as a preliminary, and in June of 1900 arrived at the rapidly growing town. Here he became interested as the attorney for one of the litigants in a case, or series of cases, which involved enormously valuable interests at that point, and no small part of his breezily told narrative is concerned with the scandal which ensued, resulting recently in the removal of the Alaskan judge opposed to his clients. In this recital it is quite evident that he intends to be fair, though an attorney under retainer is not always a disinterested witness. Besides this, the book shows the possibilities of success in a mining region without taking part in the arduous manual labor which mining itself involves, granted a sound mind and body. The extract following, describing Nome itself and the sorrows of some men with more apparatus than experience, is characteristic.

"Hundreds were living in tents upon the beach, thanks to the clemency of the weather. Within a very short distance from our camp, with their freight piled about, were the 'syndicate,' and quite unenthusiastic. Actually, the 'syndicate' were selling out, and without a struggle. Several of its members very soon bade us farewell, and pulled out for what they thought the 'real thing'—quartz mines in Oregon. And yet some of the mines on Anvil Creek even then, and with only a few men shovelling the pay dirt into the sluice boxes, were turning out from ten to fifteen thousand dollars a day. To be sure, this was for the few only, but, at the same time, it went to prove that the country was not a fraud. Even the dirt in those miserable Nome streets contained 'colors,' or small particles of gold; and it is an incongruous thought that, of all the cities of the world, Nome City, as it is called, most nearly approaches the apocalyptic condition of having its streets paved with gold!"

Good books of travel are so interesting and so well worth reading, that it is to be hoped the enormous growth of libraries, and the consequent increase of moneys available for the purchase of this rather expensive class of books, will soon persuade American publishers into the policy of bringing out enough of them to give America fairer and more adequate representation in comparison with England.

WALLACE RICE.

THE late Augustus De Morgan's paper "On the Difficulty of Correet Description of Books" has been reprinted as a publication of the Bibliographical Society of Chicago, with an editorial note by Mr. Aksel G. S. Josephson. The edition is limited, and evidently intended for members of the Society alone. It makes a pamphlet of much interest and bibliographical value.

BOOKS OF OUT-DOOR LIFE.*

A genuine interest in bird-study is not a passing emotion. Once astir in the earnest heart, the delight of it remains a source of active and ever fresh enjoyment, or abides as a lasting and beautiful memory. There is continual proof of this in the literature which embodies the experiences of bird-lovers, all of whom are fervent and most of them eloquent narrators. The intensity of their feeling gives them felicity of expression, and they become, as by a masterful impulse, fluent and picturesque in dealing with their subject. It is so with the lovers of nature in any of its manifold phases. There is scarcely a volume of the increasing number recording investigations in animal or plant life which is not charming and infectious in spirit and statement.

Take the "Nestlings of Forest and Marsh," by Mrs. Irene Grosvenor Wheelock, as a chance example. The reader's attention is immediately arrested by the subtle grace of the language. It would not greatly matter if there were not much that is new being told; the way of telling suffices. But there is really not a little that is new in the book, and the at-

*NESTLINGS OF FOREST AND MARSH. By Irene Grosvenor Wheelock. With twelve full-page Photogravures and many illustrations in the text from Original Photographs from Nature, by Harry B. Wheelock. Chicago: A. C. McClurg & Co.

HEZEKIAH'S WIVES. By Lillie Hamilton French. With frontispiece. Boston: Houghton, Mifflin & Co.

WILD LIFE OF ORCHARD AND FIELD. Papers on American Life. By Ernest Ingersoll. Illustrated from Photographs. New York: Harper & Brothers.

FIELD-BOOK OF AMERICAN WILD-FLOWERS. Being a Short Description of their Character and Habits, a concise Definition of their Colors, and Incidental References to the Insects which assist in their Fertilization. By F. Schuyler Mathews. With Numerous Reproductions of Water-Colors and Pen-and-ink Studies from Nature, by the author. New York: G. P. Putnam's Sons.

ACCORDING TO SEASON. Talks about the Flowers in the Order of their Appearance in the Woods and Fields. By Frances Theodora Parsons. New and Enlarged Edition, with thirty-two Plates in Colors, by Elsie Louise Shaw. New York: Charles Scribner's Sons.

AMONG THE NIGHT PEOPLE. By Clara Dillingham Piereson. Illustrated by F. C. Gordon. New York: E. P. Dutton & Co.

NEXT TO THE GROUND. Chronicles of a Countryside. By Martha McCulloch-Williams. New York: McClure, Phillips & Co.

FOREST NEIGHBORS. Life Stories of Wild Animals. By William Davenport Hulbert. Illustrated. New York: McClure, Phillips & Co.

THE BROOK BOOK. A First Acquaintance with the Brook and its Inhabitants through the Changing Year. By Mary Rogers Miller, Lecturer on Nature Study at Cornell University. Illustrated. New York: Doubleday, Page & Co.

NATURE STUDY AND LIFE. By Clifton F. Hodge, Ph.D., Assistant Professor in Clark University. Illustrated. Boston: Ginn & Co.

tention is worthily rewarded. Mrs. Wheelock is untiring in the acquisition of bird-craft, and has allowed no sacrifice of physical comfort to deter her from the study of the feathered kind in their early growth and development. Day after day in spring and a large part of summer, the first flush of dawn has found her on the watch by their cradles in the marsh, the meadow, and the forest, to note the changes in habit and aspect the hours have wrought during their period of bird-babyhood. Burning heat which sent the mercury up into the nineties, and the hundreds even, has failed to daunt her. She and her faithful companion, the "Man with the Camera," followed the fortunes of rail and quail, blackbird and sandpiper, from the building of the nest to the departure of the valiant fledglings on free, buoyant wing. From such unfaltering vigilance there must result new and valuable incidents in the history of bird-life. These give Mrs. Wheelock's book an importance readily recognized. The external beauty of the volume adds a feature deserving favorable notice. The fair, open page, enriched with text illustrations and photogravures from original photographs, are in harmony with the pleasing contents.

An equally striking instance of the spell which nature-themes exercise over speaker and hearer is afforded in the story of "Hezekiah's Wives," by Mrs. Lillie Hamilton French. Hezekiah was only a canary bird, and his wives were canaries like himself; yet the doings of these small and by no means uncommon creatures so moved the heart and the imagination of their mistress that her rehearsal of them rouses a kindred enthusiasm in her audience. That a bird may have a pronounced personality, that it may approach near to humanity in its qualities, its affections, and its preferences, one is quickly convinced by her persuasive manner of putting the case. "Hezekiah" was a remarkable specimen of the ovion tribe, there is no doubt; but his natural gifts were developed to a great extent by the sympathetic companionship of the lady who treated him as one faithful and considerate friend treats another. It is suggestive evidence of the capacities of heart and head, as yet for the most part unsuspected, which belong to our fellow-beings in the lower ranks of creation. None who make the acquaintance of "Hezekiah," though at second-hand, can fail to be touched by the record of his virtues and moved to a more kindly regard for all his race.

A large part of the "Wild Life of Orchard

and Field," by Mr. Ernest Ingersoll, relates to our common birds, the remaining portion treating of small quadrupeds, such as mice, squirrels, and weasels, with one chapter given to notes upon the snail. The book is a revision and enlargement of a volume published by the author some years ago under the title of "Friends Worth Knowing." In its present form it contains a store of late and curious facts gleaned from wide reading, together with original investigation. Mr. Ingersoll has the art of presenting his matter attractively, and calling to his aid interpretative illustrations.

A book that can be slipped into the pocket is a desideratum on many occasions, and never more so than when one goes afield and would be free as may be from hand-baggage, which, even of the lightest sort, has a way of growing into a grievous burden as the hours pass on. Realizing this circumstance, Mr. F. Schuyler Mathews has conferred a veritable boon upon botanical collectors by so shaping his "Field-Book of American Wild Flowers" that when not in use it can be stowed away in a side-pocket and happily forgotten. But the book can boast of still higher qualities. It is written in plain English: that is, the Greek and Latin terms which make botany literally a science of hard words are almost wholly avoided, and their place is supplied by the simple language to which we are all accustomed. One page of the book is given to written descriptions; the opposite page pictures the plants described, in admirable drawings, occasionally with colors applied. Over eight hundred species of our wild flowers are thus delineated, relieving the student of the toil of analysis in order to learn the name and character of the blossom he would identify. It is an easy and agreeable method of making friends of the flowers which greet one wherever there is soil enough to carry root and stem and leaf to their culmination. It might be called the lazy man's botany, — yet it will earn the gratitude of many a thorough worker in its field, who would gladly avail himself of helps that spare him labor and time.

To those of us whose memory reaches back some decades more or less, there is a double delight in turning over the books which now-a-days come from an ambitious press. In the old times little was looked for beyond a plain binding and a sober page in the volumes which claimed our notice and found a place in staid rows on our library shelves. What a contrast prevails at the present day! The prime appeal is still to the mental verdict, and yet the grati-

fication of the eye is the first end sought. The æsthetic sense is considered, and all that can win its approval is ingeniously attempted. Whatever art can devise is now employed to give outward charm to the book that covets our commendation. We feel this sensibly in the "talks about flowers," by Mrs. Frances Theodora Parsons, which she brings out in a new edition, retaining the former name "According to Season." One has a prolonged satisfaction in scanning without reading the pages, in dwelling upon the pictures alone and marking the refined details which lend them distinction. It is a privilege to own such a book for its artistic charm. And its contents well deserve their setting. They form a sort of flower calendar, bringing into prominence the species which peculiarly mark the seasons from winter around to winter again. The writer is on intimate terms with nature, familiar with her varied manifestations, and winning from her many secrets unknown to hasty or casual observers. These secrets she imparts to the reader with an easy and confident air that is no small factor in the happy impression her book produces.

In a series of short, light stories, written for the delectation of young children, the latter are taken out "Among the Night People," by their popular entertainer, Mrs. Clara Dillingham Pierson, to witness the comedies and tragedies which these odd creatures enact while hid by the curtain of the dark. All the adventures thus brought to light are made known by the animals themselves, who talk to each other in unimpeachable English. Cut-worms, fire-flies, wigglers, weasels, raccoons, and the rest, exhibit a play of mental and moral faculties akin to those with which human beings are endowed. In fact they are simply men, women, and children, masquerading in fur and feathers, wings and claws, to fit the various parts they assume. Such tales are amusing, beyond a doubt; but the question arises if the same purpose might not be attained by communicating more truthful ideas of the aims and motives prevailing in the animal world.

Mrs. Martha McCulloch-Williams discloses an astonishing knowledge of the business of agriculture in the chronicles of a countryside to which she has given the title of "Next to the Ground." One might reasonably infer that she has had a life-long experience in turning the furrow, in sowing and harvesting crops, and in caring for the animals which are an essential adjunct of the farm. With minutest

detail she treats of ploughing, of clearing woodland, of conditions and effects of the weather, of the labors and the pastimes which are the portion of humble and isolated tillers of the soil. Separate chapters are devoted to the respective traits and manners of the hog, the cow, the horse, and the barn-yard fowls. Incidentally, birds, insects, and wild animals, which are most intimately associated with the farmer, are included in the careful description. A thread of story runs through the narrative, the scene of which is laid in Kentucky.

Up in the northern part of Michigan, thirty years ago, there rested "a big, broad, beautiful sheet of water set down in the very heart of the woods." The banks were high and clothed with a noble growth of hardwood and evergreen trees; the water itself was deep and clear, now blue under the cloudless heaven, and now gold as it basked in the sunshine. Here an explorer in the unbroken wilderness, captivated with the loveliness of the little lake, brought his family to dwell, and here for years they had for companionship only "forest neighbors" who came about them with unsuspecting familiarity and were treated with the kindliness of honest friendship. The squirrels, woodchucks, chipmunks, and porcupines were daily or nightly visitors at the lonely cabin; while the lynx, the bear, and the deer often ventured into the near vicinity. The beavers built their dams in the brooks flowing into the lake, and the loon and other water-fowl swam on its surface, plunged deep below for their diet of fish, and built their nests in its sheltered places. The boy growing up amid such isolated surroundings would naturally have many an interesting story to relate of the wild denizens living close about him; and a store of these has been gathered into a volume by Mr. William Davenport Hulbert, who was one of the pioneer's young family settled on the shores of Glimmerglass lake. In his account of his "Forest Neighbors" we see the animals as he saw them, in a state of nature, true to their instincts, and alive and intense in every act and impulse; and we follow their career as he did, glad of their successes and grieved over the misfortunes of the humblest among them.

Exquisite illustrations make "The Brook Book," by Miss Mary Rogers Miller, a thing to be coveted. The transcripts, in half-tone, of quiet landscapes with the brook always a central feature, are beautiful enough to frame and hang ever in view. Beside these there

are copious line engravings of much delicacy and refinement. The text is a record of the rambles of a naturalist along a brookside in all weathers and at all seasons of the year. Everything alive invited her attention. The beauty of the scenery rouses her enthusiasm, but her raptures are chiefly expended upon the insects inhabiting the water, and the plants that fringe its borders. She is skilful in her discourse about them, withholding full descriptions and telling just enough to excite the reader's wish to know more, and, by following the writer's example, to find out for himself the facts that are missing in the half-unfolded tale. Miss Miller, as she reveals herself in her researches in the storehouse of nature, has an energetic personality, a vivacious and piquant habit which is a continual stimulant to the spectator.

A book whose purpose is ethical as well as practical, which combines wisdom with instruction, is that in which Dr. Clifton F. Hodge, assistant professor in Clark University, Worcester, Mass., outlines a system of "Nature Study and Life," having for its express aim the development of character, of the will to do good, of the power to create happiness. "Nature Study," he declares, "is learning those things in nature that are best worth knowing to the end of doing those things that make life most worth living." Of first importance are man's primitive relations to animal and plant life. Household pets are the earliest playfellows of the child; he should therefore begin his course of nature lessons with a study of the dog, the cat, the horse, the toad, the rabbit, the bird, which are daily under his eye, of which he knows something and should know everything that will stimulate his interest and sympathy and extend their service to him in ways of pleasure or of use. For the study of plants the author would have the child sow the seed and watch the growth until stem and leaf and flower beget seed in their turn. He adopts the motto of Mrs. Alice Freeman Palmer, "Give children large interests and give them young," and charges it with a beneficent motive for their future benefit. "If the boys of a neighborhood make the raising of peaches and grapes impossible, a better remedy than the jail would be to start them to raising peaches and grapes of their own." In the study of insects, Dr. Hodge would have the child take these which are near at hand,—the fly, the mosquito, the cockroach, the moth,—and, leaving to specialists details of structure and classification, learn its life-history by direct obser-

vation. The child who has noted the conditions of development in one of the lower animals has gained a dominion over it which will enable him in maturity to subject it to his needs and comfort. The mere knowledge attained is a secondary thing. Its worth consists in the control it insures over inferior tribes which tend to become a pleasure or a pest to mankind. Herein lies the distinction of Dr. Hodge's system. The child discovers the practical value of the work he is pursuing, and rejoices in it accordingly. Beauty and utility go hand in hand, and he is willing to toil and sacrifice in order to produce results whereby the good is cherished and the evil is overcome. The book is intended largely for teachers or parents, and will be esteemed by them for its felicitous and comprehensive suggestions. SARA A. HUBBARD.

THE BOOK OF THE TROUT.*

The popularity of the brook trout among American anglers is so thoroughly established that it requires the ceaseless and unstinted beneficence of a paternal government to keep our streams stocked with the speckled fry. The deforestation of great tracts of wilderness, and the devastation by fire with resultant destruction of insect life, have brought additional peril to the inhabitants of many a trout stream. The pollutions of civilization, from sawdust to sewage, have already spread desolation in many an angler's paradise.

We fear very much that Mr. Rhead's book of "The Speckled Brook Trout" will only increase the terrors that await poor *Salvelinus* of the spring-fed streams. It will stir the blood of every veteran disciple of Izaak of Stafford, and inspire the amateurs to test the charms of the Beaverkill. The book is the first of a series which is to constitute a "Library of Rod and Gun," and it is eminently fitting that the brook trout should receive the place of chief totem in this religion of recreation; for, as the book puts it, —

"Has he not stimulated a love for nature, made men good, virtuous, and humane? Given occupation to idlers, lured loafers from demoralizing environment, filled libraries with poetry, *belles lettres*, and an angling bibliography as unique as it is entertaining? Has he not, in fact, been a potential instrument to distribute popula-

*THE SPECKLED BROOK TROUT (*Salvelinus fontinalis*). By Various Experts with Rod and Reel. Edited and illustrated by Louis Rhead, with an Introduction by Charles Hallock. With colored plates, photogravures, and many illustrations. New York: R. H. Russell.

tion over the wilderness places, and so filled up the Arcadian recesses of the Catskills, the Adirondacks, the White Mountains, the Appalachians, the Rockies, and the Cascades, with cottages, parks, and summer hotels, where the worker and wage-earner may rest from their labors and the butterflies of fashion find a healthful and æsthetic elysium?"

The first object of the editor was to supply general information concerning the brook trout, without technical terms, for the average fisherman who is interested in angling only as a sport or as a change from the activity of city life and business cares. This result is very well achieved in spite of the fact that the book is a series of articles by no less than eight different authors. The unity of purpose is well sustained throughout, and a comprehensive and well-balanced treatise is the result. Mr. Hallock writes a general description of the trout family, and Mr. Wm. C. Harris speaks from long acquaintance of the habits of this wary fish. We fear that neither geologists nor ichthyologists will give wide acceptance to Mr. Hallock's suggestion that the wide distribution of trout is to be explained by their transit through the limpid waters of an extensive subterranean fluvial system. Mr. E. D. T. Chambers describes the famous big trout of the Nepigon and Lake Edward, and Mr. Benjamin Kent sets forth the charms of the Beaverkill. The old Adirondacks, as they were before they fell from the "estate of fish and solitude" for which they were originally celebrated, are contrasted with the new Adirondacks, in which sportsmen's secrets have become the commonplaces of the guide-books. Mr. F. Annin, Jr., details the various winged foes with which the trout must contend for existence, and presents a long list of offenders. The other contributors are free to express their views of intruding sawmills, and of farmers who also interfere with the angler's sport. We fear the editor has let pass a good opportunity to set forth in his true light one of the greatest enemies both of the trout and the modest angler, to-wit, the expert who fishes for record and whips out a brook in a single day regardless of the pleasure of others or the maintenance of the sport. A chapter by the late A. Nelson Cheney, on the propagation of trout, is reprinted from the report of the New York commissioners; and some notes on cooking brook trout are furnished by the editor.

The book is tastefully contrived from cover to tail-piece. The binding, both inside and out, is an imitation of birch-bark, with a picture of the brook trout made by the three-color

printing process that is very successful in producing the effect of the original. The illustrations throughout the volume are artistic, well-chosen, and handsomely executed. The two colored plates and the several photogravures merit especial commendation, and the head and tail pieces are both unique and *apropos*. Some inserted cuts in green tints add further novelty to the book. The publisher has spared neither pains nor expense to give this initial volume of his sportsman's library an attractive and fitting setting.

CHARLES A. KOFOID.

RECENT FICTION.*

The instinct of hero-worship is a fine psychological possession when restrained by a due regard for truth. There are no heroes without their faults, and we need to have the robust faith which accepts a hero, faults and all, without blinking, if our cult is to gain converts. When misdeeds are glazed by the worshipper, and the unlovely aspects of character concealed, the portrait drawn is not convincing, and its effect is not what the artist intends. Alexander Hamilton achieved enough of real greatness to bear the exposure of all his defects, but Mrs. Atherton, who has just made him the subject of a sort of historical novel, is determined that he shall have the stature of a demigod, and is unwilling to admit that his conduct shall be measured by the ordinary moral standards. We have styled "The Conqueror" a sort of historical novel because, while largely fictitious, it reads like serious history. The writer says that she at first thought of writing a formal biography of Hamilton, but "the instinct of the novelist proved too strong" to be overcome. The actual result of her efforts is a hybrid product that is not easily classified. The long historical and constitutional disquisitions which impede its progress make it impossible to call the work a novel pure and simple, while the false coloring of its hero's

character and the unworthy caricaturing of all his political opponents, forbid us to take it as a historical study. Mrs. Atherton has studied the sources widely if not wisely, but the resulting product is a turgid and amorphous piece of writing, absolutely hopeless in the matter of style, as well as insufferably dull. The historical student will find in it entertainment of a sort that the writer did not intend to provide, but the general reader will do well to pass it by.

"The Battleground" is the fourth novel of Miss Ellen Glasgow, and is much the best of the four. Indeed, it seems to us one of the best novels of the South during the period which precedes and includes the Civil War that has ever been written. The generous qualities and the amiable weaknesses that make the Virginia life of a generation ago so charming to us in the retrospect are pictured with sympathetic insight, and the horrors of internecine conflict are softened into pathetic outline by the art of the writer. The broad hospitality, the essential refinement, the semi-feudal social organization, and the high-minded idealism of the Old Dominion in ante-bellum days, are now vanished forever from our civilization, or exist in out-of-the-way regions as faint simulacra of a past that now seems as old as the Flood. We have organized our life upon a more rational basis, perhaps, but much has been lost that may never be regained, and one sometimes wonders if the change has been altogether for the better. This book might have been called "The Making of a Man," for that is what provides its main interest, and we care more for the development of the hero's character under the stress of sternly adverse circumstance than we do for the picturesque accessories of the narrative. The war itself is excellently done, but even more excellent is the art with which its reactions upon the several leading characters are set forth. Such books as this help us to respect the Southern standpoint, and help also to wipe away the last lingering traces of Northern resentment.

Miss A. C. Laut is a young woman who has

* THE CONQUEROR. Being the True and Romantic Story of Alexander Hamilton. By Gertrude Franklin Atherton. New York: The Macmillan Co.

THE BATTLE-GROUND. By Ellen Glasgow. New York: Doubleday, Page & Co.

HERALDS OF EMPIRE. By A. C. Laut. New York: D. Appleton & Co.

THE COAST OF FREEDOM. By Adèle Marie Shaw. New York: Doubleday, Page & Co.

MONSIEUR MARTIN. A Romance of the Great Swedish War. By Wymond Carey. New York: G. P. Putnam's Sons.

THE MISSISSIPPI BUBBLE. A Novel. By Emerson Hough. Indianapolis: The Bowen-Merrill Co.

THE SIEGE OF LADY RESOLUTE. A Novel. By Harris Dickson. New York: Harper & Brothers.

NONE BUT THE BRAVE. By Hamblen Sears. New York: Dodd, Mead & Co.

THE CRIMSON WING. By H. C. Chatfield-Taylor. Chicago: Herbert S. Stone & Co.

BEFORE THE DAWN. A Story of Russian Life. By Pimenoff-Noble. Boston: Houghton, Mifflin & Co.

THE BLAZED TRAIL. By Stewart Edward White. New York: McClure, Phillips & Co.

THE CAPTAIN OF THE GRAY HORSE TROOP. By Hamlin Garland. New York: Harper & Brothers.

THE KENTONS. A Novel. By W. D. Howells. New York: Harper & Brothers.

HARDWICKE. A Novel. By Henry Edward Rood. New York: Harper & Brothers.

BY BREAD ALONE. A Novel. By I. K. Friedman. New York: McClure, Phillips & Co.

THE SECOND GENERATION. By James Weber Linn. New York: The Macmillan Co.

THE CATHOLIC. A Tale of Contemporary Society. New York: John Lane.

A ROMAN MYSTERY. By Richard Bagot. New York: John Lane.

THE HOUND OF THE BASKERVILLES. Another Adventure of Sherlock Holmes. By A. Conan Doyle. New York: McClure, Phillips & Co.

THE GIANT'S GATE. A Story of a Great Adventure. By Max Pemberton. New York: Frederick A. Stokes Co.

chosen for her field the wild days of adventure in the Canadian wilderness, the days when the fur-trade was a source of great wealth to those who exploited it, and when the rivalries of English and French for its monopoly led to many moving incidents by flood and forest. Miss Laut's "Lords of the North" was a work of much freshness and crude power, and its present successor, "Heralds of Empire," marks a still more evident success. That picturesque and fascinating dare-devil, Pierre Radisson, is the hero of the new romance, which connects, on the one hand, with the English court of the Restoration, and, on the other, with the colony of Massachusetts Bay just before the days of the witchcraft delusion.

We are plunged into the thick of the witchcraft delusion when we take up "The Coast of Freedom," by Miss Marie Adèle Shaw. The scene of this romance begins at the London docks, with the kidnapping of a maid whom certain villainous persons wish to put out of the way that they may gain possession of her property. The scene then shifts (after a piratical episode) to the New England colony, whither the heroine is brought under the guardianship of Captain William Phips. The arch-villain also appears to ornament Boston society, and prosecute his designs. A suitable hero is provided, and, after many perils, both hero and heroine reach the haven of their desires. The leading historical figures are those of Phips, now governor of the colony, and Cotton Mather, in his favorite character of witch-hunter. It is probably useless to protest, in the name of historical scholarship, against this distortion of a great New England worthy. The scene of the heroine's trial for witchcraft is well done, much better than it has been done in earlier treatments of this theme, and the general atmosphere of Puritan Massachusetts has been reproduced with considerable skill and fidelity to fact.

Mr. Wymond Carey is a new writer, as far as we know, and the quality of his "Monsieur Martin" is such that we shall hope to hear from him again. The book is a full-blooded historical romance of the great Swedish war, with Charles XII. for the leading historical figure, and Augustus the Strong for a side-show. A scene is divided between Sweden and Dresden, and the interest is sustained at stirring pitch throughout an exceptionally long narrative. The intrigue is so complicated that we follow it with difficulty, and even at the end are not quite sure of what the author would have us think of several of his characters. This is the one defect of a book which has many virtues. It is the product of a rich mind and an inventive one, of a writer who has really delved into the history of his period, and who at the same time knows how to make skilful use of all the romantic accessories. It is a novel of action from first to last, and spares us the pages of description and analysis with which most historical romances are apt to eke out the poverty of their imagination.

The romantic career of John Law has been made

into a historical novel by Mr. Emerson Hough, who has found ample material for his exploitation in the experiences of this fascinating adventurer. Roughly divided, the story has three sections, dealing, respectively, with Law's startling entry into London society, with his subsequent exploration of the Mississippi Valley, and with his dazzling fame and sudden downfall under the French Regency. His life offers an excellent subject for romance, and the author has made much of it. The speculative fever which attended the launching of his great financial enterprises, his conquest of court and capital, and the dramatic climax of his downfall, are vividly set forth, and inspire no little sympathy for a man who, although he made miscalculations, was nevertheless distinctly in advance of his age.

"The Siege of Lady Resolute," by Mr. Harris Dickson, is a historical romance which, like the one last described, divides its scenes between Europe and America. It begins in Southern France, with the persecution of the Cévenol Huguenots, carries us on through much intrigue in and about the court of Louis XIV., and depicts the sinister ascendancy of Madame de Maintenon. Presently the action is shifted to the new colony of Louisiana, whither hero and heroine are conveniently transported, and where they encounter much peril from both red men and white. We return to France at last, and the Lady Resolute capitulates, which means that there is no further excuse for prolonging the story.

The latest of Revolutionary romances is "None but the Brave," by Mr. Hamblen Sears. The scene is laid in the Hudson region, from West Point to New York, and the time is that of Arnold's treason and the immediately subsequent happenings. The figures are of the conventional sort. The hero is daring and devoted; the heroine begins by being pert and ends by becoming womanly; Washington, Arnold, André, Clinton, and other historical personages make also their conventional albeit shadowy entry upon the scene. The villain is disposed of in somewhat unusual fashion, and all ends happily.

The history of the last century offers no subject for the historical novelist more fascinating in its interest and more striking in its dramatic possibilities than the war of 1870 between France and Prussia. A number of writers have made successful use of this theme. It has been happily handled by Herr Spielhagen in his "Allzeit Voran," by Mr. R. W. Chambers in his "Lorraine," and by countless French novelists of the past quarter-century. This is no reason why it should not be handled again, and we are glad that Mr. Chatfield-Taylor has taken it for the subject-matter of his latest novel. We are glad, not only because of the perennial interest of the theme, but also because it has given this writer an opportunity for the display of talents that could not possibly find fitting exercise in the drawing-room. The smartness of an artificial society has been his chief preoccupation in his earlier novels, and he has cared more for the polishing of

a phrase than for the delineation of a vital situation. Epigram and light social banter are not wholly missing in "The Crimson Wing," but there is serious stuff besides. It is all a little theatrical and sentimental still, but it is a well-planned story, and it is based upon a really painstaking effort to be historically accurate. It is a far better book than the author has heretofore given us, and promises well for his literary future.

"Before the Dawn," a novel by Mr. and Mrs. Edmund Noble, deals with the beginnings of the modern revolutionary movement in Russia. The scene is laid somewhere in the early seventies, when Nihilism was on the point of blossoming into the red flower of terrorism, and when the ferment of liberal ideas was spreading from many small groups of young men and women. The authors know their Russia too well to be guilty of going to sensational extremes, and the lurid episodes usually found in stories of this description are wanting. There are arrests, indeed, and sentences of administrative exile, but we are spared the horrors of dungeons and assassinations. The book is valuable as a picture of social conditions, but it does not make a good novel. The action is impeded by much description and discussion, and even the plot is difficult to disentangle. We have at the end only a confused idea of the principal characters and of the relations in which the authors have sought to place them.

The "epic" effect seems in danger of being overstrained by our novelists. One of them gives us the epic of the wheat and promises the epic of the board of trade, another gives us the epic of the rolling-mills, and still another the epic of the cowboy; now Mr. Stewart Edward White appears with "The Blazed Trail," which is the epic of the logging camp. These books all testify to the tremendous energy which is the secret of our material advancement, and doubtless help the cloistered reader to understand the conditions of the turbulent life that environs him. But they make rather dull reading, because their chief stock in trade is a fund of technical information about some particular industry, which cannot be accepted as a proper substitute for insight into the human soul. Mr. White's book is among the better of its class, but it is heavily overweighted with minute realistic description, and the relief afforded by a few sentimental episodes and rhapsodical outbursts is too artificial and perfunctory to prove satisfactory. Those who want to know about logging in Upper Michigan, and about the frauds upon the government committed by the lumberman-capitalist, will find these things expressed with virile energy in "The Blazed Trail," but they will find little more. Least of all will they find the elements of convincing or even probable romance, unless the meaning of romance be frankly adapted to fit the case.

Mr. Hamlin Garland has produced a capital story in "The Captain of the Gray Horse Troop." It is a story of love and adventure on a Western Indian reservation, with an excursion or two into the haunts

of the Eastern politician. It has a hero of the most attractive metal, sincere and courageous, and a heroine who charms not the hero alone. It has moving incidents in profusion, and opportunities for the display of both moral and physical prowess. It has descriptive power also, and a charm of style beyond what Mr. Garland has hitherto attained. It is, moreover, a book which makes an impressive appeal in behalf of a cause which has clearly enlisted the author's most ardent sympathies—the cause of the American Indian. Mr. Garland has been apt to let his interest in causes get the better of his artistic judgment, but in this case he has made a book which does not suffer in romantic interest from the obtrusion of the underlying argument. With less of sentimentality and a firmer grasp of actual conditions than were possessed by the author of "Ramona," he has made an even more convincing plea for the rights of our national wards, and has voiced an equal indignation at sight of the tricks and abuses that we have allowed to be put upon them, at our wanton provocations and punitive expeditions, and at the folly of the effort to impose our own civilization upon a people who are still living in the Stone Age. "The Captain of the Gray Horse Troop" is a well-informed and warm-hearted book, that is good to read, and is likely to prove an effective ally in the work of dealing justly and humanely with the Indians.

The delicate art of Mr. Howells has never been displayed to better advantage than in his latest novel. "The Kentons" is the kind of story best suited to his powers, a story of commonplace people in commonplace relations. The characters are the six Kentons—father, mother, two daughters, and two sons—and the various young men who are interested in the daughters. They live in an Ohio town of five thousand inhabitants, and enjoy universal respect. Muskingum, however, does not long contain them, as far as the present story is concerned, for one of the daughters gets into an entanglement of the affections with a vulgar youth of the town, and is broken-hearted when she realizes his unworthiness. To distract her, the family make a visit to New York, and thence start upon a European trip. The objective point is Holland, and the scene from that time on is laid in the Hague and in Scheveningen. A young New York clergyman of the liberal and humane type is among their fellow-passengers; he accompanies them to the Hague, and, in the end, persuades the broken-hearted daughter to become his wife. These characters are drawn for us with lines so deft and so subtle that we can think of no truer parallel than the work of Jane Austen. In addition, there is much variety of incident, and the constant infusion of the sly humor which Mr. Howells always has at command. The heroine is a young woman with an exasperating conscience, which we all the time fear will compel her to a rash decision, reckless of her own interests. Fortunately, her fundamental good sense triumphs over the casuistry of her introspective

heart-searchings, and the situation is brought to a rational outcome. The perplexities of the story are of the artificial sort, and in the hands of the ordinary novelist such a story could not be anything but dull. To say that it remains absorbingly interesting is the best tribute that we can pay to the art of the writer.

Religious controversy in a small New York town is the substance of "Hardwicke," by Mr. Henry Edward Rood. This is not a promising programme, but the treatment offers a sufficient modicum of variety and humor to reconcile us in the end with so forbidding a theme. The principal character is a young clergyman, whose faith in the fundamentals of Christian belief is unshaken, but who has read and thought too much to have any sympathy with the narrow and intolerant orthodoxy of the past. In accepting his village charge he finds himself a member of a community bound hard and fast in the trammels of a mechanical and repellant faith. His opinions quickly arouse suspicion, and he finds himself, after a few weeks, the victim of an old-fashioned heretic hunt, with the whole village pack at his heels. The plot of his enemies to dismiss him in disgrace is slyly circumvented, and he withdraws voluntarily with most of the honors of the game, including the daughter of his most virulent antagonist. The story is rather amateurish, the violence of the attack upon the hero is somewhat exaggerated, and certain minor features of the plot are not sufficiently developed, but the book is nevertheless possessed of both interest and promise.

A young man of fine intellectual and moral endowment, entering upon active life with all the advantages of wealth and education, resolves, rather than follow the easy path of worldly success that invites him, to cast in his lot with the poor and make their cause his own. He first enters the ministry, but is soon repelled by the hypocrisies of the profession, and decides to become one of the people by engaging as a common workman in a great iron and steel industry. With this purpose in view he enters the works of an establishment, makes his way into a position of some responsibility, and at the same time becomes a trusted leader of his fellow-workmen in their agitation for the redress of grievances. In the strike which ensues, he endeavors to mediate between the conflicting interests, but stands staunchly for the claims of labor in its conflict with capital. The angry passions which he has helped to unloose escape from his control, and there follows the familiar and sickening sequence of violent attacks upon property and persons, stern repression by the authorities, and punishment of the offenders. Having made his experiment, and found it a failure, he returns to the life which he had abandoned, not hopeless of his cause, but conscious that he had sought to further it by means that must be foredoomed to failure. Henceforth, he will work for his ideal of the cooperative commonwealth from the vantage-point of the social station to which he really belongs. The story is a

familiar one; once started, it almost tells itself; in relating it anew, Mr. I. K. Friedman has followed the inevitable lines. But "By Bread Alone" is distinguished from most of the stories of its class by a patient first-hand study of the conditions of the problem, by passionate earnestness, and by perfect sincerity. These qualities have their defects, which in the present instance take the form of too much technology and a seriousness too unrelieved. Those who are familiar with industrial conditions in the great iron mills of Chicago will applaud the faithfulness of their portrayal, and those who remember the incidents of the riots of the summer of 1894 will admire the ingenuity with which Mr. Friedman has made use of material drawn from its history. His reproduction of the happenings of that summer is so accurate in many of its details that there is danger of its being taken too literally in others. In this respect, an unintentional injustice is done the memory of a recent governor of Illinois, whose real attitude in the matter was that of unflinching determination to sustain the law, rather than that sympathy with lawlessness which has been charged to him by his enemies. We regret that Mr. Friedman's book should help to perpetuate so malicious and ungrounded a legend.

"The Second Generation," by Mr. James Weber Linn, is the first book of a young writer, who has done wisely in dealing with life as it lies close at hand. It is a study of the modern American city viewed by a student of corrupt political conditions, and pictures the career of an unscrupulous manipulator of legislative bodies and organs of opinion. To the undoing of this sounder a young reporter devotes his energies, and achieves success in his aim, although the caprice of fortune makes him the victim of an unjust criminal prosecution. With the daughter of this man, ignorant of her parentage, he has fallen in love, and thus the outcome of the story is a sort of tragedy. Mr. Linn has written a creditable story, one which has interest in itself, and which gives promise of better things to come.

"Catholic controversy in fiction"—the advertisement is not alluring, but it is at least honest. Three books constitute the series, and one of them we reviewed several weeks ago. "The Catholic" is an anonymous novel, dealing with contemporary English life. The form of worship, about which the characters and incidents are grouped, seems to have no relation whatever to any form of religious emotion. It is a hard and unlovely polity, seeking to extend its power by worldly influence and intrigue, by an appeal to the baser motives of human action. There is not a character in the book that may be called sympathetic, nor an ambition that may be called praiseworthy. If the writer be indeed a member of the Roman communion, his method is certainly a curious one. The best of ecclesiastical organizations have vices that are in need of scourging, but the rôle of the candid friend may easily be overacted.

Mr. Richard Bagot, whose "Casting of Nets" we mentioned before, has now added "A Roman Mystery" to the series. His second book is much better than the first, which we condemned on much the same grounds as have just been urged in the case of "The Catholic." It has no more of spirituality than its predecessor, and it gives disagreeable prominence to the intriguing and proselytizing aspects of Catholic society, but it deals with interesting material, and is the work of a man who knows his subject. That subject is, essentially, the feud between "whites" and "blacks" in Roman society, of which Mr. Crawford has given us many interesting glimpses, and which Mr. Bagot has studied with judgment and penetration. His book is a brief for the liberals, and an unanswerable argument for the renunciation of papal pretensions to the temporal power.

Dr. Conan Doyle would have done well to adhere to his earlier resolution, and allow Sherlock Holmes to "stay dead." The resurrection was hardly worth while if it was to result in so hackneyed a repetition of the old mannerisms and methods of the detective as is given us in "The Hound of the Baskervilles." The plot is ingeniously contrived, to be sure, and the working out is of a nature to keep the reader keyed up to a reasonable pitch of exciting suspense, but the conclusion is not adequate to the machinery employed, and the entire performance is hopelessly melodramatic. When we think of the really good books that Dr. Doyle wrote at the outset of his career, and then contrast them with this journeyman effort, the showing is melancholy indeed.

"The Giant's Gate," Mr. Max Pemberton's latest invention, is a romance of modern Paris inspired by suggestions of the Dreyfus affair, and partly by reminiscences of the meteoric General Boulanger. What the author needed was a "man on horseback," the idol of the populace, and, since the more recent chapter in French history failed to provide such a figure, recourse was had to the earlier one. A *coup d'état* is planned, and gives promise of successful issue, but the Government thwarts the conspirators at the critical juncture, and the hero occupies Belfort instead of the Elysée. The heroine is the daughter of an English earl, and, at the end, is left awaiting the release of her lover from the place of his imprisonment. The story is brilliant but artificial, and, what is unusual with this novelist, is badly constructed. The "giant's gate" is the Thames, and the whole tenor of the earlier chapters seems to promise a French invasion of England by means of a fleet of submarines. About midway in the narrative, the plot gets sidetracked, as it were, and from there on becomes an account of the hero's imperial escapade. A curious thing about the book is that, in dealing with its English scenes and persons, it assumes the French standpoint, and indulges in the sort of caricature which is the delight of the Parisian journalist. We cannot help wondering how Mr. Pemberton's public will take this audacious proceeding.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

Mr. Brand Whitlock was long a political correspondent for one of the leading newspapers in the country. During his period of service he obtained an insight into the practical side of government which is granted to few of his fellow-citizens. This he has utilized to the utmost in his novel, "The Thirteenth District" (Bowen-Merrill Co.). But he has not rested content with the mere idealizing and narration of events from his own experience. Singularly happy as he has been in selecting characters who are types of the contending forces ruling the destinies of the Republic, he has been still happier in making his principal character, a pitiful creature to call a hero, the battle-ground on which the forces of good and evil contend. The demoralizing effects of power in weak hands, of life in the capital of the nation upon a character far from robust, of the temptations which assail the man in public life, these are what give Mr. Whitlock's work its interest and its promise of permanency.

Politics of quite another sort gives interest to Mr. Joel Chandler Harris's initial tale in "The Making of a Statesman, and Other Stories" (McClure, Phillips & Co.). Here a young man of talent and high ambitions sacrifices his own career to put the father of the girl he loves into a place of honor,—writing his speeches, teaching him to deliver them, and conducting the campaigns that bring him before the public. Before it is quite too late, though after the supposed statesman's death, the lover's self-sacrifice becomes known to the daughter, and a pleasant story is given its appropriate ending. There are three other tales in the book, of the sort that Mr. Harris has made his readers familiar with in his previous publications, with well-drawn characters from the South, and events filled with human interest.

In the general search for literary material now going on in America, the South is by no means overlooked. Mr. Thomas Dixon, Jr., takes the Reconstruction era for the topic of his rather ill-natured work, "The Leopard's Spots" (Doubleday, Page & Co.). The author states again and again that the bitterness against the North is due more to the excesses of the "carpet-bag" epoch than to the deeds of the Civil War. He is full of hatred against the negro, who was rather the tool in the hands of designing whites than an actor on his own responsibility in the scenes complained of. Yet his book will not have been written in vain if it points out the dangers of ruling a people against its will, the awful perils of governing without the consent of the governed.

A book more just to both North and South is Mrs. Mary Tappan Wright's "Aliens" (Scribner). A Northern man, long acclimated in the South through his service as professor in a small college, marries a Northern woman with all the virtues and prejudices of the intelligent American of New England birth and breeding. She brings to her understanding of the negro question a keen sense of justice and an inexorable conscience. Opposed to her is the inertia of a people who have learned from bitter experience what she has seen with unfamiliar eyes. The right and wrong of the case, the slow dawning of the vital distinction between a condition and a theory, are set forth with dispassion and a keen sense of justice to the contending forces at work. It is doubtful if the multiform problem presented by the Southern negro has ever been

discussed in a manner more enlightened and with observation more acute.

It is not in the "black belt" of the South that Miss Hildegard Brooks lays the scene of "The Master of Caxton" (Scribner), a story which concerns itself chiefly with social distinctions between the whites. A Southern girl, adopted by a woman of wealth in the North, abandons her heritage after the death of her benefactress, in part because of the burdens attached to it, but more from homesickness. She thenceforth makes her home with the three brothers she had never forgotten, young men with all the dignity of free Americans, though by no means of the aristocracy of their little corner in the world. A double romance runs through the story thenceforth, lending interest and variety to its well-drawn pictures of manners and customs.

"Dorothy South" (Lothrop) takes its name from a beautiful young Southern woman, one of the most agreeable characters Mr. George Cary Eggleston has ever painted. The period is that immediately preceding the Civil War, and the story is concerned chiefly with the differences and contrasts between life in the South now and in the *ante-bellum* days.

Still another aspect of Southern life is contained in "Mazel" (Stone), written by an author who shields his identity behind the pen-name of "Richard Flaguill." The scene is laid in the University of Virginia, and the close approximation to actual portraits of the members of the faculty of that excellent institution will account for the practical anonymity with which the book is put forth.

Mr. Samuel Minturn Peck is at his best in the series of little stories which make up the volume of "Alabama Sketches" (McClurg). He has drawn upon all the elements of a cheerful little city for his characters, and his work lacks neither humor nor pathos. Whites and blacks mingle in his pages on terms of equal literary importance, whatever their social status may be. While slight, the tales, some of them little more than anecdotes, have positive charm, and may be taken as accurate pictures of a civilization but little known in the North.

Mr. Paul Dunbar has done nothing as good in prose as his latest story, "The Sport of the Gods" (Dodd, Mead & Co.). A faithful negro is accused of a crime of which his master's weak brother is guilty, and is sentenced to a long term of imprisonment. His family, denied the right of support through popular prejudice, takes refuge in New York City, and proceeds to speedy moral disintegration. Mr. Dunbar gives a side of metropolitan life almost unsuspected,—that of the dissipated colored folk, frequenters of saloons and cheap theatres. The story is at once tenderly sympathetic and powerful, and nothing written recently presents a more impressive picture of the evil results which follow a betrayal of justice.

Nearly all the characters of Mr. Robert Shackleton's "Many Waters" (Appleton) are New York journalists, and those who seek knowledge of one of the few modern occupations which have in them the spirit of adventure can find it set forth here in full detail. Episodes in newspaper life are to be seen from the inside, coupled with a pretty romance and an excellently contrived foil to it through the wrecking of a husband's life by an unfaithful wife. The book is vivid and convincing, and has a really remarkable first chapter.

The city policeman, one of the most maligned and least understood of all our public servants, finds a sym-

pathetic interpreter in Mr. Elliott Flower. "Police-man Flynn," the hero of his book, is an actuality in the main, based upon the long career of uninterrupted usefulness led by the late Andrew Rowan of the Central Detail in Chicago. Mr. Flower lets us see what it means to be both a man and an officer, in a series of sketches, humorous in the main, though always with a suspicion of pathos. The book is eminently modern, and one to be read for instruction hardly less than amusement. (Century Co.)

Not the least remarkable thing about Mark Twain's "Double-Barrelled Detective Story" (Harper) is the introduction into the book of Dr. Conan Doyle's "Sherlock Holmes" as a living character,—just at the moment, too, when his creator had resuscitated him. The story, which is slight, promises well in the opening chapters, but it may be said not to be worked out, and leaves the reader disappointed.

An interesting character is preserved in Mr. Herbert M. Hopkins's "The Fighting Bishop" (Bowen-Merrill Co.), a portrait of a pro-slavery prelate in war times, disclosing the effect of his powerful personality upon the members of his large family. There are two love episodes in the book, one of much sweetness; but the theme is rather the manner in which son after son of the aging man is crushed into insignificance under his dominion. Some rebel and flee, some dare to differ from him politically, even his wife turns to save her offspring from the terror of his wrath; while the old dignitary, abating no whit of his demand for obedience, goes on his way lonely and sorrowful. For a first book, it has marked originality.

As a result of his studies of the American tramp, Mr. Josiah Flynt has written a novel dealing with a special phase in the lives of these victims and enemies of society. "The Little Brother" (Century Co.) is not pleasant in text or suggestion, but it demands a measure of social justice that shall free the community of these parasites by destroying the reason for their existence. Here a child is kidnapped from his putative sister, actually his mother, and the kidnapper proves in the end to be the lad's own father. A chapter, drawn from life, of the effect of jail-life upon the boy, reads like a cry for help from these helpless ones.

The mining region of Arizona has furnished Miss Frances Charles with the material for her rather unusual story, "In the Country God Forgot" (Little, Brown, & Co.). On this rude spot the civilizations of the Atlantic coast meet the customs of the remote Southwest, with effects at once humorous and tragic. In the background stands the gloomy figure of a pioneer, owner of all the neighboring lands and interests not wholly mineral, who has in his heart a most unhappy hatred for his only child, a son. The book can hardly be said to be composed of successive episodes, and yet the bond between the chapters is often slight, making it difficult to hold the thread of the argument.

New England humor may grow tiresome when strained through the medium of much dialect, so that the better part of Mr. Fred Lewis Pattee's "Mary Garvin: The Story of a New Hampshire Sammer" (Crowell) lies rather in the awakening of soul which comes to the heroine, at first through her growing affection for a man of education, a neighbor's son, who has sought and found a position at the bar, and then in the abruptness of her own contrast with the personality of a charming city woman looking for a rural retreat. Between the two influences, she comes into contact with

the great world, goes to school, — and the end is inevitable, but all the better for coming after a good old-fashioned New England Thanksgiving dinner.

There are few writers more entertaining to-day than Miss Josephine Dodge Daskam, and her previous reputation loses nothing by the stories of childhood published under the title of the first of them, "The Madness of Philip" (McClure, Phillips & Co.). Miss Daskam has been at no little pains to present aspects of child-life which are typical, and to the adult unusually instructive. She has fully realized in her book that children have ideas and standards of their own, and has been fortunate in making this fact clear to her readers. It is a rare story that can bring amusement to both old and young in a single audience.

A child of a larger growth is the heroine of Miss Eleanor Hoyt's "The Misdemeanors of Nancy" (Doubleday, Page & Co.). Nancy is a girl just old enough to be in society, pretty, charming, acute, and vivacious, and with entire consciousness of the privileges these qualities entitle her to exact from the world at large and from the masculine element in it more particularly. The book is admirable summer reading, being constructed in episodes, each complete in itself, yet combining to give an accurate portrait of a delightful personality.

"Chimmie Fadden and Mr Paul" (Century Co.) revives interest in an old acquaintance, the "Bowery boy," promoted to service in a New York family of position and wealth. All the characters of the former volume have been retained by Mr. Townsend, the author, but the opinions set forth in the book are largely those of Mr. Paul, intimate in the Van Cortlandt-Burton household. Strained as these are through Chimmie's marvellous dialect, the effect is usually delightful if the ability to comprehend this picturesque manner of expression is not lacking. But the notable thing in the book is the social and political philosophy, quite as good and quite as sound in its way as Mr. Dooley's, and of the same school.

Of the making of historical romances there is apparently no end, but if all of these could have the fire and accuracy of Mr. Clinton Scollard's "The Cloistering of Ursula" (L. C. Page & Co.) there would be nothing to complain of. The scene is laid in one of the Italian cities during the Renaissance, and the opening chapter is certain to engage the reader's attention, for the hero's whole family perishes in a single massacre. From that time on there is no diminution of interest, love stepping in when battle and murder is not holding the stage. It is an accurate picture of the times, admirably written, and well illustrated.

Going back to the days of the Emperor Barbarossa for the scene of "Hohenzollern," the Very Rev. Cyrus Townsend Brady has drawn upon his imagination for the rest of his characters. The book is written for dramatization, and as a result it suffers as literature, the action being too incessant and the proportion which dialogue bears to narrative much too large. The story is based upon the rivalry between Barbarossa and Hohenzollern for the affections of a lady of the court, and contains material enough for one twice its length. (Century Co.).

Coming down to the conspiracy of Pontiac, Mrs. Mary Catherine Crowley writes of "The Heroine of the Strait" (Little, Brown, & Co.), setting forth the incidents of the siege of Detroit by that interesting and unscrupulous savage. The principal figure in the

book is a pretty French girl who is said to have saved the English garrison from overthrow, in spite of historical evidence that it was an Indian maiden who betrayed the purpose of her people. The story could not fail to be interesting with so much action and no less romance running through it, and contrives to give a vivid conception of the troubles with which the Northwest, so peaceful now, was afflicted through more than a century.

It is in another corner of the country that Annie T. Colcock lands her heroine in "Margaret Tudor" (Stokes), — at St. Augustine in the latter half of the seventeenth century, when the Spaniards were in control. A beautiful English girl is captured with her shipmates, and her troubles begin with the infatuation for her which springs up in the heart of one of the Spanish officials. The story is both short and slight, an escape soon throwing Margaret back into the arms of her English lover.

The most unfortunate island of Martinique is the scene of the later chapters in Mrs. Elizabeth Wormeley Latimer's "The Prince Incognito" (McClurg), a prince of the royal family of Parma and France being the protagonist. He has married in due religious form, but entirely without the law of the land, the daughter of a Huguenot preacher, and she escapes with him to the West Indies, disguised as a cabin boy. The story is told with much simplicity and sense of reality, reading rather as veracious history than as fiction.

Daniel Boone is the central figure of Mrs. Lucy Cleaver McElroy's "The Silent Pioneer" (Crowell), though the historical interest of it is subordinated to the account of the simple, hard, and primitive life of the early settlers in Kentucky. There are Indians, of course, and they are rather the conventional redskins of James Fenimore Cooper than those of Mr. Garland's last book, for example. Though the love story in the book makes its appeal to grown folk, boys will find this tale well worth their attention.

Mrs. Frances Hodgson Burnett's latest novel, "The Methods of Lady Walderhurst" (Stokes), is a sequel to "The Making of a Marchioness," published less than a year ago. In it the life of the former Miss Emily Fox-Seton is continued, and the same kindliness of heart and devoted gratitude which made her a modern Patient Grizel remains hers after her marriage to the right honorable marquis. In spite of the sensationalism inherent in the narrative, the book is made calm and dignified by Lady Walderhurst's admirable disposition.

Like its predecessors from the same hand, Mr. Bram Stoker's "The Mystery of the Sea" (Doubleday, Page & Co.) is a bit of glowing melodrama, with hidden treasure, desperate villains, secret passages in ancient castles, abductions, shipwrecks, Spanish dons, old women with the gift of second-sight, and other unusual elements of interest. It would be hard to get more action, or more kinds of action, between the covers of a book than will be found here; and it can be depended upon to keep one awake o' nights.

Idyllic with the breath of the Irish uplands in its pages, "Patricia of the Hills" (Putnam) is a meritorious tale of the life which a selfish old spendthrift of a father forces upon his charming daughter when he learns that her voice can be coined into gold. Two lovers stand ready to take her from what she conceives to be her duty, and the device to which the author, Mr. C. K. Burrow, resorts to leave the field clear for the better of them is the least satisfactory thing in the

book. Especially to be commended is the portrait of Patricia's uncle, the priest of the parish where all the action takes place apart from the brief stay in London.

The title "Scarlet and Hyssop" (Appleton) suits Mr. E. F. Benson's last story of fashionable life in London admirably. A noble lord deeply resents the attention paid his wife by a former admirer of hers, who returns to England rich after the exile he had imposed on himself at the time of her marriage. At the same time the husband carries on something more than a flirtation with one of his wife's acquaintances. The theme is wifely duty, and the awakening of love after a conventional marriage; and, like all Mr. Benson's novels, the story is well written.

Nothing written in recent years has so inexhaustible a vein of irrepressible humor running through it as the last volume from the pen of Mr. W. W. Jacobs, "At Sunwich Port" (Scribner). In it, too, Mr. Jacobs demonstrates his ability to carry on a sustained narrative, his book concerning itself with the lives of three young people, from their "joyful schooldays" up to the point of marriage—or escape from it, as the case may be. One central figure, father of the heroine and minor hero, is a foil to the keen sense of humor which dominates the words and actions of everyone else, and the entire series of situations is designed with a keen knowledge of fictional art.

Mr. Owen Wister has surpassed his "Lin McLean" in another novel of the Western plains, "The Virginian" (Macmillan), the hero being a Wyoming "cow-puncher" and the heroine a nice little "Yankee school-ma'am"—the lineal descendant of Molly Stark—who flees from an importunate suitor, and family pressure to marry a man she does not love, out to freedom amid the cattle-ranges of the Far West. Mr. Wister's intimate knowledge of his subject enables him to draw a figure of a typical plainsman in this transplanted Southerner, and the story is one which comes near to the heart of essential Americanism.

"When Love is King" (Fenno) is a novel of somewhat confused purposes, written by Mr. W. Dudley Mabry. It deals at the outset with the woes of childhood and the betrayal of a widow left with a single child, a daughter, by a Christian minister. Later this same second-hand attempts to wreck the career of a brother clergyman through envy at his success, the scene transferring itself from the Middle West to the mining regions of the Sierras. At the close it becomes known that the preacher who was brought so near to ruin was the son of his malicious rival; vice is duly rebuked, and virtue rewarded. It is an artless tale.

Mr. Willis George Emerson's first novel, "Buell Hampton" (Forbes), errs chiefly in the attempt to put too much between the covers of a single book. The character from whom the story is named is a newspaper editor in Kansas, in a town that was the centre of a great cattle industry. The portrait is idealized greatly, but is vividly drawn and succeeds in doing a species of poetic justice to a much maligned class. A double love-story, international in one instance, runs through the argument; there are many humorous incidents of Western life introduced, and the book is readable though not well organized.

Arkansas comes into the realm of fiction with "John Kenadie" (Houghton),—the work of Mr. Ripley D. Saunders. The sub-title calls it "The Story of his Perplexing Inheritance," and the mystery which leads the hero—a planter in a small way and a poet of no

mean skill besides—to alternately love and hate a fellow-townsmen, is well contrived and handled. The story is one of rather unusual merit.

A romance gleaned from the rugged life of New England fisherfolk is Mr. Charles Clark Mann's "Rock-haven" (Lee & Shepard). In this case the hero is a young man sent to exploit a quarry in the interest of a firm of stock-jobbing rascals in Boston, and the heroine is a young girl from the island where the quarry is situated who has a wonderful natural gift of extracting moving music from her violin. In working out his story, the author makes an effective contrast of idyllic rusticity and the worst side of so-called respectability in cities. The book is well illustrated from drawings by Mr. Frank T. Merrill.

"Miss Petticoats" (C. M. Clark Co.) is written by "Dwight Tilton," an avowed *nom de plume*, and made beautiful by six colored drawings by Mr. Charles H. Stephens. The scene of the earlier—and better—half of the book is laid in New Bedford, here called "Old Chetford," and deals with the poor and proud daughter of a French nobleman vagrant in America long enough to marry an old sea captain's one beloved child. The latter half of the book is melodramatic, redeemed only by a vivifying love.

Born in France of an American father, an artist, and an Irish mother; reared in a little country village in England, where her widowed mother sold ginger beer; and brought to the vicinity of Philadelphia by an aunt, the heroine of "Graystone" (Lippincott) has a chequered career, ending in her becoming a trained nurse and waking up to find herself a millionaire. Two of her former townsmen in England come to America and are connected in their lives with hers, but she falls into the arms of an American of the best type at the end. This sounds a trifle heterogeneous, but the author, Mr. William Jasper Nichols, has made a very good little story of it indeed, and deserves congratulation.

Always exquisitely humorous, Kate Douglas Wiggin (Mrs. Riggs) is at her best—and briefest—in "The Diary of a Goose Girl" (Houghton). It is a story of English rustic life from the point of view of an intelligent and gently critical American girl, who is seeking escape from a pursuing lover by immuring herself in a small household where poultry of one sort and another is the chief interest. The story is told with reality enough to make it seem truly autobiographical, and is suitably illustrated with pen-drawings by Mr. Claude A. Shepperson, admirably according with the insistent fun in the narrative.

Two meritorious books from the pen of Miss Elizabeth Godfrey prepare the reader for a third good story in "The Winding Road" (Holt), and for a mingling of some musical element in the narrative. The hero here is a young Englishman of good family, but with a gipsy strain in his blood that keeps him wandering through the world with his faithful violin. A sudden attack of illness leads him to fall in love with the young woman who nurses him back to health, a dweller in a little cottage in a remote part of England. After some anguish of soul, the twain are duly married, and set off on their travels together. Miss Godfrey is at her best in painting the scenes that follow, East and West appearing in the panorama of their wanderings; and through it all appear the flutterings of the confirmed vagrant man to be free, and the struggle of the wife to find a home. The end is the inevitable one, and redeemed from undue tragedy by a touch of mystery.

Granted a woman of extraordinary social accomplishments, left a widow with little money and six daughters just arriving at nubile age, Mrs. Lillias Campbell Davidson's "The Confessions of a Match-Making Mother" (J. F. Taylor & Co.) is at once whimsical and probable. It is purely a story of social politics, with the mother always a possibility as the heroine of a seventh slight romance. A round half-dozen of love stories in a single volume must satisfy the demands of the most exacting feminine reader.

South Africa is the scene of "The Story of Eden" (John Lane), and Miss Dolf Wyllarde, the writer of the book, has been more than ordinarily happy in her title. For there is a serpent who leads away the heroine of her romance, and it differs from most books of the sort in enabling the girl to marry reasonably happily in spite of her early indiscretion. A careful and convincing picture is drawn of a rather loose colonial society, with army officers to give it a character still more lax. The end comes with the sailing of the heroine and her husband for England while the war with the two republics is at its height, just as the villain of the plot is conveniently disposed of on the battlefield.

Oriental sumptuousness and splendor of description mark Mr. John W. Harding's biblical romance of war and politics under King Hezekiah and the great Sennacherib. The prophet Isaiah is one of the leading figures, and a singer called Naphtali the hero of a highly imaginative and effective bit of gorgeousness. "The Gate of the Kiss" (Lothrop) is the title, its application not becoming apparent until the crowning tragedy comes at the end of the book. The narrative is uniformly vivid and picturesque, and the story not improbable in spite of its distance in both time and place. Mr. Harding shows signs of familiarity with the higher criticism, and has utilized side lights from recently discovered secular history to eke out the scriptural narrative.

Rising from the humblest ranks in life and giving heavy hostage to fortune by a marriage most unpromising, the hero of "Enoch Strone" (Dillingham) becomes a politician and statesman in England, always retaining his sympathy for the class from which he sprung, and that without descending to demagogism. Mr. E. Phillips Oppenheim writes the story with sympathies quite as broad and well directed as his hero's, and is particularly fortunate in drawing the headstrong yet susceptible character of Mrs. Strone. It is through much tribulation that the hero, mechanic, inventor, and politician of the best sort, comes into his own; and the book is both long and readable.

Mr. WALLACE IRWIN, whose "Love Sonnets of a Hoodlum" have added not a little to the gaiety of at least one nation (the only one that could understand the language), has produced, in "The Rubaiyat of Omar Khayyam, Junior," an even more delectable invention. The younger Omar, it seems, found Naishapur an uninteresting place to live in after his father's demise, and exiled himself to Borneo, where he cultivated the muse. The distinction between the two poets is summed up in the saying: "Where the philosophy of the elder Omar was bacchanalian and epicurean, that of the son was tobacchanalian and eclectic." These quatrains must be read to be appreciated; no extracts could illustrate adequately the quality of their delicious fooling. The book is published by Messrs. Elders & Shepard.

NOTES.

Messrs. Longmans, Green, & Co. have just published a new revised edition (the eighth) of "The Foundations of Belief," by the Right Hon. Arthur James Balfour.

Secretary Hay's memorial address on President McKinley, delivered in the Capitol on February 27 last, is published in pretty booklet form by Messrs. Thomas Y. Crowell & Co.

"The Serious Poems of Thomas Hood," imported by the Messrs. Scribner, is the latest volume in the "Caxton Series" of reprints, beautifully printed, and bound in flexible leather covers.

Messrs. Gian & Co. publish an "Elementary Physical Geography," by Professor W. M. Davis, which is a simplified and partly re-written form of the author's earlier text-book for advanced students.

Mr. Bliss Carman's "Ode on the Coronation of King Edward" will be published at once by Messrs. L. C. Page & Co. It will be printed throughout in red and black on hand-made paper, with specially designed initials.

"Animal Activities" (Longmans), by Dr. Nathaniel S. French, is a text-book in zoölogy for secondary schools. It follows the laboratory method, and is abundantly provided with questions, exercises, and references and reading lists.

The revised "Household Edition" of the poems of Bayard Taylor (Houghton) is printed from new plates, and includes everything but the dramatic pieces. The widow of the poet has superintended the preparation of this definitive edition, and contributes a valuable preface to the volume.

A volume containing the Physical Papers of Professor Henry A. Rowland, for twenty-five years Professor of Physics in the Johns Hopkins University, is now in preparation. It will be issued under the editorial direction of a committee appointed for that purpose, consisting of President Remsen, Professor Welch, and Professor Ames.

Messrs. Jennings & Pye send us five small books of "The Hero Series." Mr. Samuel G. Smith is the author of "Abraham Lincoln," Mr. William A. Quayle writes "King Cromwell" and "The Gentleman in Literature," and Mr. Charles Edward Locke is responsible for "The Typical American" (Washington) and "A Nineteenth Century Crusader" (Gladstone).

The New York Library Club has published a list, alphabetical and annotated, of the "Libraries of Greater New York." The number of libraries listed is 288, or, including branches, 350. The collections range from small school libraries to the monster institution over which Dr. Billings presides. The volume contains also a manual and historical sketch of the New York Library Club, a flourishing organization which has now attained the respectable age of fifteen years.

To readers in the latitude and longitude of Chicago the "Line-o'-Type Lyrics" of Mr. Bert Leston Taylor will need no introduction. They have been served up at the breakfast-table with the Chicago "Tribune" for many months past, and have proved better than peptenzyme for the digestion. To readers in less favored regions they may be a novelty, and it is for such persons that we note the publication, in a small volume, of a selection from these mirth-provoking skits. Mr. William S. Lord, Evanston, is responsible for the booklet in all save authorship.

Edwin Lawrence Godkin, who died in England on the twentieth of May, at the age of seventy, was an Irishman by birth, and the son of a distinguished Protestant clergyman. He was graduated from Queen's College, Belfast, when twenty years old, and entered upon the work of journalism. He represented the "Daily News" in Russia and Turkey during the Crimean War, and at the close of that struggle came to this country, where he sent to his London journal a series of letters descriptive of a horseback journey through the Southern States. He studied law in New York under David Dudley Field, and was admitted to the bar in 1859. During the next six years he practiced both the legal and the journalistic professions, and then, in 1865, established "The Nation," of which he became the editor. He was now thoroughly identified with the country, and, as editor of "The Nation" until 1881, and as joint editor of the New York "Evening Post" after the weekly had been merged in the daily, he remained for full thirty-five years the most brilliant and forceful figure in American journalism. Harvard made him an M. A. in 1871 and Oxford made him a D. C. L. in 1897. He was essentially a writer of leading articles throughout his editorial career, although he occasionally prepared more elaborate essays for the magazines. His books consist of a "History of Hungary," a text book treatise on "Government," and three volumes of collected essays and editorial articles. The journalist, like the actor, leaves no visible monument to attest his greatness, and must be content with such fame as results from his being enshrined in the hearts of his followers. Of his following in this sort, Mr. Godkin had reason to be proud. His work appealed to the intellect and the conscience of his readers, and the higher political and ethical thought of a whole generation of Americans was shaped by it more largely than by any other single influence. From the start, "The Nation" remained our most serious and dignified exponent of the ideas and principles that unite men of clear thought and lofty purpose in the fellowship of the intellectual republic. Educated readers all over the country looked to it for light and for guidance as one political problem after another came up for solution; they swore by "The Nation" as the champion of enlightenment against prejudice, of sincerity against hypocrisy, and of principle against partisanship. If they occasionally swore at it under their breath, it was an additional tribute to its fearlessness and its relentless fashion of dealing with every form of sham and selfishness. And it was to the master-mind of the editor that all these tributes were really paid, for there was never any doubt of the personal force that was exerted through the anonymous page. When Mr. Godkin was honored by the University of Oxford a few years ago, some one suggested that his influence upon political thought in America had been strikingly similar to the influence of John Stuart Mill upon English political thought, and the compliment seemed to us both happy and deserved. No words can express the gratitude felt by thousands of the younger men of to-day for the constant inspiration of Mr. Godkin's leadership. The list of the good causes which he championed, and of the political controversies which invariably found him on the side of justice and sound scholarship, is too lengthy to be more than hinted at. He was a valiant fighter for the reform of the civil service, for honest money and the sanctity of national obligations, and for the doctrine

that a public office is a public trust. Undeterred by the temporary unpopularity of his attitude, he opposed the protective system as the incarnation of selfish and corrupt politics. He opposed the brutal methods of the reconstruction policy. He opposed the partisanship that seated Hayes in the presidential chair and sought to bestow upon Blaine the highest honor in the gift of the Republic. He opposed the scandal of Hawaiian annexation, and praised the high-minded efforts of Mr. Cleveland to right that wrong. But when, a few years later, Mr. Cleveland made his one great official mistake, and brought us to the verge of war with England upon a pretext that would have been ridiculous had it not been taken so seriously, he was as outspoken in condemnation as he had formerly been in praise. Finally, and until the very end of his days, he protested with all the force of his immense moral indignation against the iniquity of our war with Spain, and the consequent iniquities of our broken pledge to Cuba, our insane war of Philippine conquest, and our practical repudiation of the political faith of the men who founded this nation. Sober opinion has already justified him in most of these contentions, and will in time justify him in those that are still the subject of angry controversy. But his own voice will speak to us no more, and we know not from what other quarter we may hope to catch accents of such clear and ringing ethical quality. The spirit of compromise, of fatalism, of an easy-going acceptance of things as they are, infects our entire social organism, and we listen in vain for the trumpet-call of duty that shall arouse us from our national apathy in things spiritual.

ONE HUNDRED BOOKS FOR SUMMER READING.

A SELECT LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of the following books, of the sort popularly known as "Summer Reading," may be found in the advertising pages of this number or of recent numbers of *THE DIAL*.]

FICTION.

- Alexander, Mrs. "The Yellow Fiend." Dodd, Mead & Co. \$1.50.
 "Amber, Miles." "Wistons." Charles Scribner's Sons. \$1.50.
 "An English Girl in Paris." John Lane. \$1.50.
 Arnold, Edwin Lester. "Lepidus the Centurion." T. Y. Crowell & Co. \$1.50.
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 Bell, Lillian. "Abroad with the Jimmies." L. C. Page & Co. \$1.50.
 Brady, Cyrus Townsend. "Hohenzollern." Century Co. \$1.50.
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 Carey, Wymond. "Monsieur Martin." G. P. Putnam's Sons. \$1.20 net.
 Charles, Frances. "In the Country God Forgot." Little, Brown, & Co. \$1.50.
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 "Connor, Ralph." "The Man from Glengarry." Fleming H. Revell Co. \$1.50.

"Connor, Ralph." "The Sky Pilot." Fleming H. Revell Co. \$1.25.
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 Enstia, Edith. "Marion Manning." Harper & Brothers. \$1.50.
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 Wyllarde, Dolf. "The Story of Eden." John Lane. \$1.50.

NATURE AND OUT-OF-DOOR BOOKS.

Chapman, Frank M. "Bird Life." New edition. D. Appleton & Co. \$2. net.
 Comstock, John Henry. "Insect Life." New edition. D. Appleton & Co. \$1.75 net.
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 Roberts, Charles G. D. "The Kindred of the Wild." L. C. Page & Co. \$2.
 Wheelock, Irene Grosvenor. "Nestlings of Forest and Marsh." A. C. McClurg & Co. \$1.40 net.
 Whitney, Caspar (editor). American Sportsman's Library. First vols.: "The Deer Family." By Theodore Roosevelt, T. S. Van Dyke, A. J. Stone, and D. G. Elliot. — "Upland Game Birds." By Edwin Sandys and T. S. Van Dyke. Macmillan Co. Per vol., \$2. net.
 Williams, Mrs. Leslie. "A Garden in the Suburbs." John Lane. \$1.25 net.

TOPICS IN LEADING PERIODICALS.

June, 1902.

Agriculture, The New. W. S. Harwood. *Scribner*.
 Air-Ships and Flying Machines. Santos Dumont. *No. Amer.*
 America and France. Gaston Deschamps. *No. American*.
 America's Great Civic Awakening. S. Baxter. *Century*.
 Arizona. Harriet Monroe. *Atlantic*.
 Atmosphere, The New. Charles Morris. *Lippincott*.
 Austria and Pan-Germanism. Remsen Whitehouse. *Atlantic*.
 Baltic Sea Sloop, On a. J. B. Connolly. *Scribner*.
 Banks, The Consolidation of. *World's Work*.
 Reef, Cause of High Price of. G. W. Ogden. *World's Work*.
 Bloodhounds in America. J. D. Howe, C. E. Duffie. *Century*.
 Books to Read this Summer. F. W. Halsey. *Rev. of Revs.*
 Bowdoin College. William I. Cole. *Review of Reviews*.
 Bowery Savings Bank. The. Edward Lowry. *World's Work*.
 Bridge-Building, American, Triumphs of. *Century*.
 British Throne, New Influence on. Lady Jeune. *No. Am.*
 Burr, Aaron, First Love of. *Lippincott*.
 Chivalry, A Survival of. H. S. Watson. *Harper*.
 Creation Legends in Ancient Religion. M. Jastrow, Jr. *Harper*
 Cremona. W. L. Alden. *Harper*.
 Country Lane, A Camera in a. Sidney Allan. *Scribner*.
 Cuba, Public Education in. Matthew E. Hanna. *Atlantic*.
 Cuba, Truth about. H. H. Lewis. *World's Work*.
 Democracy and Education. Vida D. Scudder. *Atlantic*.
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